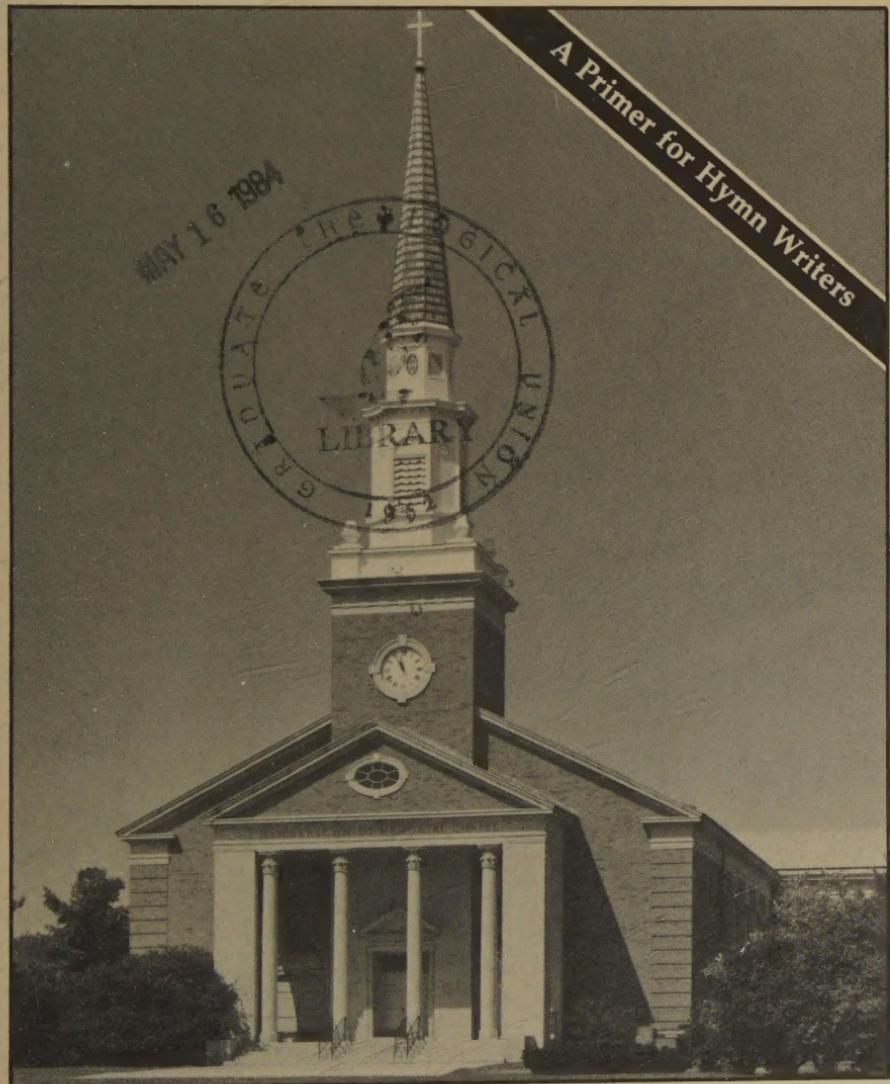


APRIL 1984

The HYMN

A Journal of Congregational Song

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The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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Published by the Hymn Society of America

Volume 35 Number 2

Harry Eskew	Editor's Column	68
John H. Giesler	President's Message	69
Austin C. Lovelace	What Can I Do to Help?	70
Brian Wren & Peter Cutts	Writing Hymn Texts and Tunes: An Interview with Brian Wren and Peter Cutts	71
Austin C. Lovelace	Basic Tools of Hymn Writing	75
E. Margaret Clarkson, Carl P. Daw, Jr., & Fred Pratt Green	Approaches to Hymn Writing	78
Gracia Grindal	Pitfalls in Hymn Writing	82
Calvin Hampton, Jane Marshall, William J. Reynolds, & Carl Schalk	Approaches to Writing Hymn Tunes	86
Robert J. Batastini Raymond F. Glover Roger A. Revell, & Jaroslav Vajda	What Hymnal Committees Look for: Suggestions for Hymn Writers	94
Jack L. Ralston Dwight Thomas	Theses and Dissertations Related to Hymnody, 1984	102
Robin A. Leaver	Hymns in Periodical Literature	105
Fred Pratt Green & David McCarthy	A Brief Introduction to the Hymnody and Musical Life of the Old Order River Brethren of Central Pennsylvania	107
Russell Schulz-Widmar Hugh T. McElrath Conway A. Bolt, Jr.	Opinion: Playing Scrabble with Hymns	114
A NEW HYMN		
Personal Faith: Jesus, I Know		
You Came (MOAB)		
HYMNIC NEWS		
F. Bland Tucker, 1895-1984		
Koreans Launch a New Hymnal		
New Year's Day <i>Harmonia Sacra</i> Singing Held		
One Last Note on <i>The Day After</i>		
Hymn Copyright Owners Sought		
Benson Classic to Be Reprinted		
Hope Plans Hymns '84		
REVIEWS		
ON THE COVER: Hammerschmidt Chapel of Elmhurst Col- lege, site of HSA's 1984 National Convocation.		

Editor's

COLUMN

This issue's theme, A Primer for Hymn Writers, is the result of thoughtful planning by our Editorial Advisory Board. A sizeable number of HSA members are hymn writers and the Hymn Society receives hundreds of hymns (both solicited and unsolicited) each year from authors and composers seeking publication. This issue represents an attempt to provide information especially for beginning hymnists.

Two well known text-tune collaborators, Brian Wren and Peter Cutts, initiate our theme with helpful suggestions in their interview. Austin C. Lovelace then offers basic information on writing hymn text and tunes. Three established authors, E. Margaret Clarkson, Carl P. Daw, Jr., and Fred Pratt Green, describe their approaches to writing hymn texts. English professor and hymn writer Gracia Grindal presents her view of pitfalls in modern hymn writing. Composers Calvin Hampton, Jane Marshall, William J. Reynolds, and Carl Schalk give their approaches to setting hymns to music. Finally four editors, Robert J. Batastini, Raymond F. Glover, Roger A. Revell, and Jaroslav Vajda, offer suggestions concerning what hymnal committees are

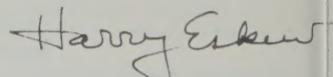
seeking in new hymnic material.

Although he is approaching his 81st birthday, Fred Pratt Green continues to write hymns regularly. In this issue we are pleased to publish an unusual personal hymn he has written, set to music by his fellow Englishman David McCarthy.

Our Ethnic Hymnody series begun in January's issue continues with fascinating information by Dwight Thomas on the hymnody of a small little-known denomination of central Pennsylvania, the Old Order River Brethren.

Space limitations have allowed only a minimum of reviews in this issue. The July issue should have a much larger number of reviews.

Francis Bland Tucker, who died January 1 just short of his 89th birthday, was a distinguished American hymn writer whose contributions were widely recognized in both Britain and America. Russell Schulz-Widmar's memorial tribute gives fresh insights into the life and work of this remarkable man.



Harry Eskew

President's

MESSAGE

With the return of spring after another hard winter we experience once again the miracle of the renewal of nature in all its glory. With the warmer weather, we see the words, "revival" and "renewal" on signs and in the newspaper as church activities quicken.

In this historic Winston-Salem area of North Carolina we hear a great deal about restoration. Indeed, to repair and renew old structures to the beauty and usefulness they once had, is a stimulating experience. Our parsonage is going through redecoration. The workmen are seeking to counteract the forces of deterioration and erect a new front to face the world.

The Scriptures speak of this desire to begin again and to experience newness. "Create in me a clean heart, O Lord, and renew a right spirit within me." (Psalm 51). We all long for a new start with new energy to overcome.

Institutions and organizations need more than redecorating or restoral or even revival. They need transforming renewal and creative forces to give birth to new insight and vision in the midst of life.

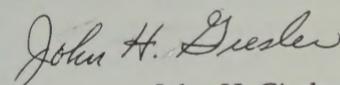
I am so glad the American Hymn Society has among its leaders and workers those who bring new ideas and inspire new life in an aging organization. In the four decades I have been associated with the Society,

I feel a part of the past, but I am very happy to be part of the renewal. I look forward to new and exciting experiences ahead.

In the "new" National Headquarters at Fort Worth, Texas, Tom Smith will reach out from a new base to many new people. As Harry Eskew has renewed *The Hymn* we look forward to a "new format" next year. We will welcome new ideas and new leadership at the 1984 Chicago Convocation. We look further ahead to 1985 for a life renewing experience with colleagues from all over the world during the International Hymnological Conference at Bethlehem, Pennsylvania.

For breathing new life into an old project we owe a profound debt to Leonard Ellinwood and his colleagues. We rejoice that important portions of the Dictionary of American Hymnology are being published in the new microfiche and microfilm editions.

To follow an old tradition from Bill to Sam, to me, I am happy to turn over this page with all its opportunities and obligations to a very creative person. "Take it away, Austin!" We look forward to new and exciting experiences.



John H. Giesler

What Can I Do to Help?

August 11-16, 1985 (yes; it is more than a year away) an extraordinary event will take place at Moravian College, Bethlehem, Pennsylvania—a joint meeting of the Hymn Society of America, the International Fellowship for Hymn Research (which includes a dozen European countries), and the Hymn Society of Great Britain and Ireland. Last summer some 40 HSA members attended the meeting in Budapest, and we hope to have 40-50 overseas visitors in 1985.

But your help is needed! Particularly members from behind the Iron Curtain will find it difficult if not impossible to come unless there is some financial help because they are not allowed to bring out enough currency to cover even minimal costs. We need sponsor-hosts willing to provide \$300 to cover room and board, registration, partial transportation costs, and maybe a small amount of pocket money for incidentals. Individual gifts, church or choir sponsorships, mission committee projects—all are needed. You can

help by guaranteeing one or more \$300 gifts. If you will agree to do this, please indicate this as soon as possible to the HSA office so Europeans can know by this summer how much help is available. Gifts are tax deductible and may be paid in 1984 or 1985 (or divided between the two years).

You can also help by inviting some of the leaders attending to share in your local situation (church, college, seminary) as a preacher, lecturer, recitalist, hymn festival leader, etc. This would involve additional travel expense and a modest honorarium, but there will be many benefits in presenting top notch world leaders. If interested, write to Mrs. Marguerite Jenny, Pfarrhaus, Ligerz, CH-2514, Switzerland to request names of possible leaders.

And finally make plans now to attend yourself. Space will be limited to 250. Don't miss this once in a lifetime opportunity.

Austin C. Lovelace
President-Elect
Hymn Society of America

National Convocation on Hymnody

July 22-24, 1984
(Sunday through Tuesday)
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Writing Hymn Texts and Tunes: An Interview with Brian Wren and Peter Cutts



Brian Wren is minister of the United Reformed Church who lives at Oxford, England. He and Peter Cutts were featured during the HSA's National convocation last July at Wittenberg University at which time their hymn collection, *Faith Looking forward* (*Hope*, 1983) was introduced.



Peter Cutts is Senior Lecturer in music at Breton Hall College, Wakefield, Yorks, England. He has been writing hymn tunes since about 1955. He was chairman of the editorial committee for *New Church Praise* (1975) and music editor of *Faith Looking Forward*.

(This is a conversation between the editor of *The Hymn* and Brian Wren and Peter Cutts during the Hymn Society of America's National Convocation at Wittenberg University, July 15, 1983.)

The Hymn: We're talking with Brian Wren and Peter Cutts about ways writers of hymn texts and tunes can be assisted in their task. Let's begin by asking Brian Wren for some basic suggestions.

Wren: You must first question yourself (What do I know? What do I believe?) and find your own words to express that—not someone else's words or even biblical words (unless you do it deliberately to quote) or the style or slogans of the day. It is important to question your own position in society. Am I rich or poor? When I use the word "we" in language of worship am I excluding someone? When I speak of my nation's history or of missionary efforts does "we" include those enslaved? There's a lot of "we" language that excludes. I read a hymn at this conference about

pioneers crossing the prairies which I felt was talking about only one group of America's people.

A hymn writer also needs to think in picture language. You try to give the reader a vehicle to ride in, which, unlike the typical bus or family car is for public and private use, and which gives a fresh view of the way and destination. Next, you need to control the picture language you use so that it is consistent and theologically sound. In summary, it's important to question who you are and where you are, realizing that we respond as social beings to one gospel, not to a separate "social" gospel.

The Hymn: With these basics in mind what specific suggestions do you have for those wishing to write texts?

Wren: First, decide whether you are a musician or a words writer. Very few people can successfully do both. A lot of musicians, because they are sensitive to the sound of the music, become less critical of the words and fit really trite words to their own music. Don't get seduced by sound!

Secondly, search for ideas and images. To take a phrase from Austin Lovelace, say things because you must, not because you may. Read and analyze good poetry. Look for the number of nouns and adjectives, the simple words, the resonant words. You have to remember that a hymn is a poem, but a poem under very strict limitations. It must be crystal clear what it means. Someone said "a poem is something whereas a hymn means something." It has to keep to a strict

thought, like an argument story. You can start with *I* and end with *the world*, or you can repeat key words.

Also, you should use very few adjectives, using instead strong nouns which carry the ideas. For example, here is a line written by a 75 year old lady "God is all love and came in Christ, the way and price of love to show." *Way* and *price* are strong nouns. A lesser person would have said glorious price, noble price, anguished price, etc., none of which adjectives add much to the noun.

Avoid like the plague old-fashioned words from someone else's hymnody. Don't try to stretch the language too far. Again, don't be seduced by a tune. The sound of the tune may get in the way of your critical faculties. I looked again this

*Ask in each subsection "What am
I trying to say?"*

rhythm though not necessarily to rhyme. Ideally, though not always, it's near to the rhythm of ordinary speech so that when you put it to music it's as if you're speak-singing so you don't have to change the stress of it.

If possible try and get a first line that grips you. Ask in each subsection "what am I trying to say?" When you've got something down decide if someone else has already said it in verse. When I'm writing, I write down words, ideas and rhymes which are later set in verse. It's as if a door opens and things tumble out. If you don't catch them the door or box shuts. Grab what there is while it's fresh, then organize. You can order stanzas like a line of shirts on a wardrobe rail—God is this, that. Or you can have direction to your

morning at the hymn I'm writing for this conference and found that some of the lines could be in *any* order! This is evidence of weakness in an unfinished hymn: I must work on it till there is only one order that makes sense.

The Hymn: There is not yet a logical progression?

Wren: There is some progression because music and speech are linear—they take you through time. But the architecture of a hymn is meant to help you have a memory of what you started with. The hymn I used today as illustration begins with "Come with us to dwell, Emmanuel." Six stanzas later it ends with the statement, "Emmanuel, God is with us." So at the end you are harking

back to the beginning.

Cutts: I wanted to ask is it better to write the words without any tune in mind, deliberately avoiding familiar meters so the process starts with the words and the composer then taking over?

Wren: Sometimes—or use a familiar meter without any particular tune in your mind.

The Hymn: Would it be advisable for a beginning hymn writer to start with a familiar meter, long meter, common meter?

Wren: That's the way most people begin. The best way is to write out an idea, then show it to someone who doesn't know you too well. Try to be

*I think it's easy for a composer to
be seduced by his own tunes—a
dangerous situation.*

delivered from it so it's not your baby any more. Criticize yourself—and it!

Cutts: The same goes for tunes. I think it's very easy for a composer to be seduced by his own tunes—a dangerous situation. Again, take it to someone whose opinion you respect who will give you an honest appraisal. Otherwise there is always the risk of falling in love with your own creation.

The Hymn: Why don't we start the process of composing a hymn tune. You've been given a text by Brian Wren which needs a musical setting. What do you do?

Cutts: Setting the words has a number of different aspects both technical and expressive. This can also create tension, keeping these in balance.

One must convey the general spirit of the text realizing that the same tune must be used for several stanzas. To bear repetition it must be sufficiently interesting. It also must carry stanzas of different meaning and atmosphere. Sometimes that means taking a middle ground in character.

There are also the nitty-gritty matters of scansion and stress which can be pitfalls. I often see tunes which set the first stanza well with regard to stress and meter but fall short for the rest of the stanzas.

The Hymn: What limitations of range do you make for your tunes?

Cutts: Normally an octave, perhaps not more than a ninth or tenth. And as important as compass is having

most of the tune in the middle of the compass. You can stretch it to an eleventh or twelfth as happens in one or two familiar examples, but you should start in the middle so one gets used to moving up or down to extreme positions.

The Hymn: Do you compose tunes at the keyboard?

Cutts: Both there and at the desk. If I'm not at a keyboard, I like to check it there as soon as possible. I don't always guess too well by ear. It tends to be more a matter of details than the essentials of the melody; those I tend to work out aurally.

Wren: In trying to get a line which allows the singer to phrase differently—I don't see how a beginning writer can always do that. Can you

give an example?

Cutts: I don't know of one off-hand but let me mention controlling melodic shape. Basically it's a matter of avoiding sudden leaps because that tends to create an accent where it may not be desired or it may meaning coming down at a certain point so you can find a way of phrasing in your singing.

The Hymn: Your tunes are mostly unison. Do you ever write SATB?

Cutts: Yes, quite a few in fact. I tend to write unison because the kinds of texts I get from Brian or other people tend to be less formal in language. They flow more conversationally. I first noticed this in Fred Kaan more than anyone else. It seemed to me that singing Fred's words to standard (SATB) tunes was going to slow them down to a point of being pompous when they are supposed to be friendly and conversational. So the melody line one needs is one that can move fairly fast.

Wren: How should a musician respond theologically to words? Is there a purely musical response which you could do whether agnostic or whatever?

Cutts: In one sense I could imagine the latter producing a perfectly acceptable setting. The influence of theology comes out perhaps more in interpretation than in creation. If I'm singing of peace I don't suddenly diminish to pianissimo as some do, because my theological understanding of peace is stronger than that, positive and strong though not triumphant, of course. I don't think theology can tell you how to write. Unless you have enough musical talent and training theology cannot

make up for those.

The Hymn: Once you have written a tune do you try it out on a congregation or individual before you declare it to be finished?

Cutts: Very rarely, unfortunately. I have done it with a small group of friends, but that's not very revealing, because the small group of friends cannot always be dispassionate or test the singability for a large group.

The Hymn: Would you comment on what makes a hymn tune memorable?

Cutts: That's difficult to say in a short statement. There are some things you can do to try to insure memorability but that's not to deny that there are some tunes that don't do any of these yet are memorable. The main thing is to give a certain amount of repetition and variation and devices which help the congregation anticipate what's next or at least remember for the future. A tune which only goes on to new material is normally more difficult.

The Hymn: When you've completed a tune when does an author get to hear it?

Cutts: That depends on how busy or indolent I am. Hopefully fairly soon. Then—if its the author taking part in this discussion—he gets his wife to play through it, and she says "Does he really mean that?"

One of the marvelous things about the last few weeks here in America is that I've never heard so many of my tunes sung by a considerable body of people. It's an incredible relief to discover that most of them have come through the test. Perhaps you feel the same about your texts?

Wren: Yes, this particular gathering has been an impressive array of talent.

Cutts: The musical level of the congregations we've been meeting with is much higher than average and this is counterbalanced by the difficulty most of them have had in trying to

read words separated from the melody. So the tunes have been under a reasonably fair test. We're both enormously grateful to the HSA and to Hope Publishing Company for giving us this opportunity to test the product and to exchange ideas about hymnody in such congenial company.

Basic Tools of Hymn Writing

Austin C. Lovelace



*Austin C. Lovelace is minister of music at Wellshire Presbyterian Church and adjunct professor of church music at Iliff School of Theology, Denver, Colorado. Two of his books which have been recently reissued are *The Anatomy of Hymnody* (G.I.A.) and *The Organist and Hymn Playing* (Hope). He is President Elect of the HSA.*

Text

Before you write a hymn, there is some basic information concerning meter and rhyme which can help you choose the right poetic forms and materials. Most hymns are written in either iambic (u-), trochaic (-u), or a form of anapaestic (uu-), but often beginning u- as in "Immortal, Invisible, God Only Wise"). Iambic is called the rising foot, with the accent at the end of the two syllables. This means that iambic leads toward the end of the line, making the last words the most important. With trochaic (called the falling foot -u) the emphasis is up front—the first word is of prime importance. Anapaestic (uu-) with its reverse, dactylic (-uu), is basically a triplet pattern reversed in the latter. In anapaestic the thought moves to the end of the line; in dactylic is is more apt to be strongest in the begin-

ning. Dactylic is not so common because of its weak two final syllables. In practice the triplet patterns resolve with a final strong accent. (See "Be Thou My Vision".)

The most common iambic patterns are long meter (four lines of 8 syllables each), common meter (four lines of 8.6.8.6.), and short meter (four lines of 6.6.8.6). These classical meters were the working material for Isaac Watts, who managed to put great strength in the short lines, usually working with words of one or two syllables. Read over "O God, Our Help in Ages Past" to get the feel of common meter; "All People that on Earth Do Dwell" for long meter; and "Stand Up and Bless the Lord" for short meter. (You will find also that common meter and short meter are often doubled (C.M.D. and S.M.D.)

which puts two stanzas together for eight lines. From Charles Wesley onward trochaic was more used; e.g. "Hark, the Herald Angels Sing" and "Christ, Whose Glory Fills the Skies". He also used the more exotic tripping rhythms for his exuberant hymns (See "Ye servants of God.")

There are further variations possible: adding extra lines of 6's and 8's, lengthening lines (see the 10's), choosing highly unusual metrical patterns, and even changing from trochaic to iambic in a single stanza.

Does all of this technical information have anything to do with the ideas and words of the hymn? Most decidedly! Long meter tends to carry noble thoughts and massive texts of praise. Common meter (with its double) is better for teaching and story telling. It scans easily and is easy to remember. Short meter is the right choice for admonishing and exhorting—the short opening line must be an attention getter. The tripping triplets should be reserved for exuberant expressions of joy and excitement. ("Lord, I Confess to Thee Sadly My Sin" hardly fits a dancing musical tune.)

Once you have chosen the meter, you must next be concerned with the rhyming scheme. In C.M., L.M., S.M. the minimum rhyming must be with the last word(s) of lines 2 and 4. The skilled poets managed to rhyme lines 1 and 3 as well, but this makes the task much more difficult. Such double rhyming is called cross rhyming and is marked ABAB. Couplet rhyming (AABB) means that lines 1 and 2 end with one rhyme, and lines 3 and 4 with another rhyme. The danger here is that the mind is inclined to settle down at the end of line two. Inner rhyming is also possible in lines of 8 syllables ("Above thy deep and dreamless sleep"). When there are

more than four lines per stanza other interesting possibilities open up (ABABCC, AABCCB, ABABCCB, etc.).

One of the most common faults with the beginning hymn writer is to let the necessity of rhyming hobble the thought of the line. For example, the use of "Thee" as a final word narrows the possible words which rhyme with it. Rhymes must sound natural, not forced; and they should not dictate the sense of the hymn. More and more, contemporary hymn writers (such as Fred Kaan, Fred Pratt Green, and Brian Wren) use assonance, false rhymes, eye rhymes, and sometimes no rhyme at all.

Another common fault is wordiness—lines that are too long. The refuge of the poor hymn writer is the adjective. If one is used, it should be strong and carry weight. ("Nature with *open* volume stands") Nouns and verbs are the backbone of a good hymn.

It is of prime importance that the first line of poetry (each line is a verse, each group of verses a stanza) be memorable, and ear and mind catching. Its thought should be the essence of the entire hymn, for its use of language will determine the meter and rhyming for the entire poem. Once the basic idea is presented, the rest of the hymn should develop the theme logically and inexorably. Avoid a series of stanzas all of which are about different subjects. And above all, be brief. Too many stanzas dull the mind, the voice, and the spirit.

Brian Wren, in his collection of hymns, *Faith Looking Forward*, with tunes by Peter Cutts (Hope Publishing Co., No. 784) sums up the heart of the basics in this comment: "A good hymn is a poem under three monastic vows: clarity, simplicity, and obe-

dience to strict rhythm. It should be simple enough to understand at first sight, yet deep enough to withstand repeated singing."

A hymn first of all is a poem, and must follow the rules of scansion and rhyme. If it also uses effectively poetic devices (too many to mention here) it will be more successful. And if it sings well (sing over your text to a familiar tune when you have finished) you are well on the road to becoming a good hymn writer.

Finally, write a hymn because you "must", not because you "may." You do not write just for yourself; you are writing what other people will want to sing because your words and thoughts become theirs. Learn the techniques well, but let them become the vehicles for revelation of truth.*

Tune

If you find writing a new hymn text is difficult, just wait till you try to write a new hymn tune that doesn't sound like a hundred others! The tune must be subservient to and supporting of the text, yet at the same time must be equal to it in integrity of workmanship and beauty of construction. And all this in a very few notes—in the case of C.M. a mere 28 notes. A good hymn tune is both distinctive and neutral.

First, read over the text noting the metrical pattern—accents and number of syllables in each line of poetry. Establish a pulse and then consider the flow of the words and the thought progression to decide where to start—low going up, high coming down, middle working both ways. This will determine key and tonality. For example, DUKE STREET and ANTIOCH run up and down the scale basically between low and high "do" while

FOUNDATON and ADESTE FIDELES range between two dominants.

There are only three things a melody can do: go up, go down or repeat a note. How far the ups and downs go determines intervals—but all must be logical, easily remembered, and vocally possible. All jumps are as bad as all scale degrees.

Range will determine itself as you develop the contour, and should be comfortable to sing. An octave range is a good starting rule, but an occasional note can zip over the top and back down, or the line may sag down to lower notes (always more comfortable). See SLANE for a tune that is eminently singable, yet has a range of an octave and a fourth! Tessitura is a critical matter—if most of the notes lie in a generally high area the tune is doomed for the average singer.

Cadences will be created by the harmonic structure inherent in the melody. At the resting points in a tune (basically at the ends of each line of poetry) avoid settling down into tonic harmony which makes the tune static. Any chromaticism is risky and should only be used where the text calls for it, and not for pretty "barber shop" progressions. Harmonic rhythm is created by choices of chords, but rhythmetized harmony using only three chords (see "Standing on the Promises" and many guitar "folk" hymns) is deadly dull and results in poor melodies.

As your melody develops you will find it wise to use some different note values, not a monotonous picket fence row of quarter notes. Passing tones, arpeggios, melismas, dotted patterns—each contributes a different character to a melody determined by the tempo will be controlled by the variety of note values. Also con-

*For a more thorough discussion of the subject see Austin Lovelace's *The Anatomy of Hymnody*, pub-

lished for the Hymn Society of America by the Gregorian Institute of America.

sider how rests are used, so that the singer has time to breathe and swallow.

Other ideas which enter into the picture are the opening motive which must capture the mind and ear immediately, variety of contours developed, repetition of good ideas, contrasts, variety in treatment of motives, keeping tension in the vocal line, and the overall development and form created.

Next, make sure your tune fits the accents and moods of *all* stanzas. What seems right for the first may be wrong for the others. Does your tune

make the words leap to life and excitement as you sing your tune? And are there any diction problems in which it is impossible to get the words in easily?

Finally, four basic rules: 1. Think textually. The tune is designed to clothe the text with beauty (with fit ornaments). 2. Think melodically. The tune must stand alone. 3. Think vocally. Keep your cotton picking hands off the piano while writing! 4. Think musically. A hymn tune should be just as good as any other kind of music.

Approaches to Hymn Writing

E. Margaret Clarkson



E. Margaret Clarkson, a retired elementary school teacher, is author of 14 books and a number of hymns. She resides in Willowdale, Ontario. Her hymn "Jesus, Life of All the World" was one of those selected by the HSA and published in our July 1983 issue for the Sixth Assembly of the WCC at Vancouver, British Columbia.

Carl P. Daw, Jr.



Carl P. Daw, Jr. has contributed several translations, metrical paraphrases, and original texts to the forthcoming Hymnal 1982 of the Episcopal Church, for which he also served as a consultant member of the Text Committee. He is the Assistant Rector of Christ and Grace Church in Petersburg, Virginia.

Fred Pratt Green



Fred Pratt Green, distinguished hymn writer, is a retired Methodist clergyman living at Norwich, England. In 1982 Hope published *The Hymns and Ballads of Fred Pratt Green*. His new hymn "Personal Faith" is published on page 116 of this issue.

I.

Margaret Clarkson

From childhood I have loved language, loved music, loved the Scriptures, loved the Savior they reveal, and loved hymns. Small wonder I write hymns; such loves, nurtured to maturity, are the *sine qua non* of hymnwriting.

Before I was ten I knew hundreds of hymns by heart. At church I would lose myself in the hymnbook during long sermons; at home, I would sing hymns perched high in a cherry tree. I never dreamed I might one day write hymns myself, and I'm thankful I did not leap into this demanding genre too soon. When I had something to say and some valid means of saying it, opportunities arose, and my first hymn appeared in my early 30s. Poems, articles and a first book preceded it; God's praises deserve our best.

Watts and Wesley set the norm for good hymns. Today's hymns must be in our own language, idiom and metaphor, but their main thrust will not basically differ. What, then, constitutes a good hymn?

Good hymns do not spring from ambition, but from personal Christian faith and devotion. They are God-centered, not man-centered, solidly rooted in Scripture. Their doctrine is neither myopic nor overblown, but true to the Word of God and the experience of the average believer. They are practical, designed to help worshipers to live better lives.

Good hymns have an arresting first line, a single theme, and a clear progression of thought moving to a decisive climax. They must have organic unity—no extraneous thought may intrude because of stric-

tures of rhyme or rhythm. They must be adult in tone, and innocent of offense. Emotionally warm and fervent, they are never sentimental. They must be capable of sustaining a good tune, and short enough to be sung in their entirety.

Good hymns should have loftiness of concept, dignity and reverence, beauty and simplicity of expression. Short words, accurately and precisely used, should display finesse of language and poetic technique. Good hymns should worship, praise, nourish, encourage, teach, exhort, and rejoice in Christian community.

These are some of the goals I seek. For me, writing a hymn is hard work—more demanding than any other writing. I spend weeks, even months, on a hymn—writing, re-writing, setting aside, re-writing again; working each concept, stanza, line, phrase and word over and over till it satisfies my heart, mind, and ear. If I am writing to a tune, every musical accent must be perfectly matched by my words; if not, every stanza must scan flawlessly so my words will sing with strength and beauty when set.

Writing a hymn is not merely a matter of using certain techniques correctly. It is a matter of looking on the face of God; of worshipping before Him; of walking daily in His presence; then, having learned the discipline of good writing, of seeking to sing His praise. If I can give even one good hymn to the Christian Church whose hymnody has so blessed me, I shall not have lived in vain.

II.

Carl P. Daw, Jr.

In his *Essay on Criticism* (1711) Alexander Pope succinctly described his method and measure of effective poetry:

True Wit is Nature to advantage dressed,
What oft was thought, but ne'er so well expressed,
Something, whose truth convinced at sight we find,
That gives us back the image of our mind.

Nearly a century later William Wordsworth advanced another view in his Preface to *Lyrical Ballads* (2nd ed., 1800): "poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility." Despite many differences in aesthetic theory and practice, these two great poets agree in regarding memory as a vital part of the poetic enterprise.

Why should this be of interest to a hymn writer in the latter part of the 20th century? Just as we have come to realize anew how *anamnesis* and *prolepsis* are integral parts of worship, so I believe that one of the continuing contributions and challenges of hymnody in our day will be to awaken memory and thus to awaken hope. How to translate this general objective into particular hymn texts is a matter that each hymn writer will need to ponder, but I will venture to suggest here a few principles that may prove helpful.

First, the frame of reference for the hymn needs to be corporate rather than individualistic; it will be an expression of a communal, shared story rather than of a private one. Many of our great hymns have naturally been drawn from the Bible (e.g. paraphrases of psalms, reflections on narratives from both Testaments), and the Scriptures will always be a wellspring of inspiration

shared by all Christians. In the same way, nearly 20 centuries of tradition provide a scarcely-tapped treasury of insight and devotion belonging to us

all and reminding us that our historical divisions are less important than our essential unity in the Body of Christ. A third great source of Christian experience is the life of the worshipping community, especially the occasions of gathering to celebrate the Sacraments, to proclaim God's Word, and to affirm the gifts and ministry of all God's people.

To awaken the corporate memories drawn from these sources, the language of hymns needs to be fresh, simple, direct, and inclusive. Gone is the day when artful rearrangement of a few churchy phrases would suffice; pious nostalgia is an inadequate substitute for true *anamnesis*. On the other hand, sheer innovation lacks the rootedness necessary to sustain the ongoing life of the Church's worship. What is needed, I believe, is a renewed and vigorous expression of the enduring truths of our faith in the context of present day experience. What does it mean, for example, to proclaim that Jesus Christ is the Prince of Peace in a world that seems obsessed with violence and the instruments of destruction? How can we affirm God's love of all people if our hymns speak only of white males? How do we avoid new faults while trying to rid ourselves of old foibles?

As one practical suggestion, I strongly recommend the venerable

discipline of writing texts in specific meters, allowing oneself only a sprinkling of polysyllables. It is extremely valuable to attempt this exercise with the same material (e.g. a paraphrase of a psalm) in a succession of meters. Even if no finished text emerges, such an undertaking sharpens one's thinking, heightens perception, and prunes excess verbiage.

I have also found it helpful to write not only in set meters but expressly for particular tunes: the music itself can be a wonderful guide to a wandering thought. At the same time, I must warn that a too-imitative approach (especially with an idiosyncratic tune) may subordinate the text so much that it ceases to have any real life of its own. A good hymn text will

both give and receive life from its tune; it is not a mere parasite.

Finally, I would suggest that the purpose of a hymn is not to offer analysis but synthesis; in other words, its goal is not to divide the life of Christians into parts but to pull together not only their individual lives but also their life as a community of believers. At its deepest level, this is what is meant by the word *symbol* (from Greek words meaning "to throw or put together"), and I believe that this unifying, integrated mission is an essential element of the ministry to which hymn writers are called in today's Church as we endeavor to reclaim memory and thus to proclaim hope.

III.

Fred Pratt Green

It was the urgent need for new hymns, expressing the religious insights of today in the language of today, which produced a crop of new hymn writers in the 1960s and 1970s. In my case, I was persuaded, being reputedly a poet, to write hymns for a supplement to the Methodist Hymn Book (*Hymns and Songs*, 1969). This fact is reflected in my attitude to hymn writing.

The chief difference between the poet and the hymn writer is that the poet writes to please himself/herself, whereas the hymn writer is a servant of the Church. To write hymns, to be used in the Church's worship, is an extraordinary privilege, demanding one's very best.

The chief resemblance between them is that both must have a feeling for words and for rhythm. A hymn writer need not be what is politely known as "a recognized poet," but must know how to write good verse.

What troubles me, when adjudicating hymn competitions, is that so many would-be hymn writers do not seem to know the difference between iambic, trochaic, and anapaestic meters. A carpenter—and hymn writing is a craft—must know his tools and how to use them.

A hymn, in my opinion, must (a) adequately express Christian truth, insight, or experience; (b) must do so in language which is simple enough to be understood, fresh enough not to be boring, and rich enough in meaning not to become stale with repetition; and (c) must be singable: that is, the words must fit a tune with a fixed meter. The great hymns of the universal Church meet this test. They avoid the pitfalls of sentimentality and spiritual vagueness, which indulge rather than inspire congregations.

My own method, especially when writing a commissioned hymn, is to submit a first draft for criticism. To be

one's own best critic is a rare gift. Failing this gift, even possessing it, to welcome criticism is common sense. To do this, and yet know when to stand one's ground, is part of being a servant of the Church.

Inspiration? If we wait for it, we may wait forever. My experience is that what we call inspiration—so difficult to define—more often comes

in the writing than at the start.

The hymn writers of today are struggling with new problems, chiefly about sexist and racist language. Though I think some objections are absurd, and carry consequences the objectors have not faced, it is wise to avoid a minefield, if possible.

Pitfalls in Hymn Writing

Gracia Grindal



Gracia Grindal is a member of the English faculty at Luther College, Decorah, Iowa. She also teaches summer courses in hymn writing. Several of her hymn translations are in the Lutheran Book of Worship (1978). In the HSA she has served on the Hymn Research Committee and has evaluated hymns submitted for publication.

Asked to comment on pitfalls in modern hymnwriting, my immediate response is that the major pitfall is our great modern romance with originality. Our constant search for something new, for an expression of the Gospel (which is the Good News and pragmatically new) has caused modern hymnody its most profound and disastrous problems. Looking over any collection of modern hymnals, one can only conclude that Watts was right when he said that the most difficult thing about writing hymns was "suppressing the Muse." Calvin also understood that when he ruled that the Psalter was the only appropriate hymn book for the church for "when we sing them, (the Psalms) we are certain that God puts the words in our mouth, as if he himself sang in us to magnify his praise."

The pieties of the modern church go quite against my thesis. Part of the explosion of hymn writing in our

generation surely comes as a result of the search for something new. And yet when one looks at history for guidance as to what to do in such dramatically wrenching and changing times, one might read a rather different bit of advice in the work of both Luther and Calvin whose work, while original and transformative of both church and culture, was almost self-consciously opposed to being original. Luther began his work in order to get a German version of the old texts, one that would be "echt deutsch." He proceeded with deliberate speed. One of his objections to Karlstad's rush to do the worship service in German was that the German would be clumsy and sound awkward sung with the Gregorian chant music. What the Reformation needed in order to be a thoroughgoing Reformation Luther insisted was a truly indigenous corpus of worship materials, German words with German

music. What he got, after careful work and attention to both the Latin and the German traditions, worked because it was so good. His renovations were masterful and completely new, but they were born of a genuinely conservative and artistic sense for what worked.

I use that example only to illustrate the profound insight he had, one that we might consider more carefully than we have in the past. He might show us, perhaps, how useless and self-defeating it is for us to "stalk the wild original" with such passion.

The argument that the Gospel is ever recreating and new is no argument for originality in hymns. The Gospel manages to break through and transform us despite our cleverness. Those who would argue that we can make all the difference with our verbal pyrotechnics are treading dangerous theological ground. Calvin had a point when he noted that we need to learn how to praise God from God himself. Too much originality, instead of being new and pleasing to God, could be displeasing.

So that my argument does not appear to be simply an assertion in the abstract let me use David Robb's hymn for the WCC gathering in Vancouver, "Creative Life When You Spoke Forth." I think it is a successful hymn, it commits no major gaffes, technically speaking, and it speaks to the theme of the Assembly. But it is never so slightly affected by that strain to be galactic, to take account of the modern space age.

Creative life, when you spoke forth
great power surged on high;
Your signature of galaxies
was blazed across the sky.
You set the planets in their paths
and formed our lives with skill:
O recreate, till all rejoice
to orbit in your will!*

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Elsewhere I have defined a modern hymn as one with the word "blaze" in it. It is, to be sure, a vivid word, and hymnody could use more vivid words, but now the word almost always is meant to suggest something about space, and therefore, hackneyed.

But the real problem with it is that the word itself seems fairly restless in this otherwise fairly conventional verse. To put it more technically, the rather conventional metrical form (C.M.D.) and the basically conventional choice of words (diction) into which the texts settles down in the last three stanzas especially, do not fulfill the promise of the word *blaze*. It goes off by itself, so to speak. The hymn, then, does not quite hang together, for the words and phrases are not of a piece. The strong images of the first six lines are not fulfilled in the basically theological language of the rest of the hymn.

The result is a text which does not live up to its temporary promise. The play and surprise that might have been possible have not been explored. That is of course not an unusual accusation to make against hymnody. It is common to say that the canons of poetry don't work in hymns and that hymns are quite different from poems. Hymns are poems only because they need to be strophic and set to tunes. Another esthetic is at work here. Such things are frequently said. For the sake of an argument I would hold, instead, that hymns are poems, the most difficult and restrained poems one can write.

Then I can argue that because the play has gone out of hymnody—it having to be so serious and theological—we have lost a good chance to explore the heart of God, who certainly must laugh at our careful attempts to be original when we,

finally, dare so little.

The irony of it all, then, is that this new hymn is not really new. Its diction may be modern, but its form is not. Any one of the later lines would be used in other standard hymns from any other age. Common places are important to hymns, but when they all seem interchangeable with one another then something is wrong.

But what if, just for fun, hymn writers sought, not to be original, but tried simply to take the Word and set it into nonce strophes for which new tunes had to be written? What would happen if hymn writers would use the Muse only to be servants to the Word, working to craft a poem which would follow the logic and imagery of the biblical text faithfully and to its frequently unsettling conclusion, without even an attempt to say what it all meant? What if they attempted to put the old message into new forms? What if the new hymn text writers chose to use new stanza forms and not the old ballad stanzas which have served the English hymn for so long. It seems an odd way to come at the problem, but I've seen it work many times.

Last year at Luther Northwestern Seminary in St. Paul, I taught a course in hymn text writing in which we took very seriously the business of paraphrasing biblical texts. It was an easy way for students to work on the conventional English forms without having to struggle besides with having to provide content for those forms. Later, they were free to write their own hymns on their own topics and for their own occasions. What struck me at the end of the course was how fresh the paraphrases were and how hackneyed the original attempts were. At the end of the course we

probably had 20 new tunes and texts, but almost all of them originated in paraphrases of venerable old biblical texts.

It may be that as these students grow into the faith as Luther did, they will be able to speak with the voice of the Psalmist, as Luther was, and thus, be able to create their own lyrics, but that will not necessarily assure great hymn texts. It takes an incredible steeping in the biblical texts to be able to write with the lyric conviction and freedom of Luther or Wesley or Watts.

Simply to make my point, I will be extreme and challenge all beginning hymn writers to start with paraphrases of any and all biblical texts. Let the Bible shape you as you begin. Let it suggest the form. The biblical witness, to my ears, is growing more and more faint in modern hymnody, as the clash of our own modern platitudes grows disturbingly louder. Something should be done about that. This might be a solution. I could be wrong, but that's okay too. In this business the free flow of ideas should be an opportunity for praise. God has given us so much, even the capacity to disagree!

To illustrate more specifically what I mean by putting the old story into new forms (the new wine into new wineskins) I include some texts of my own which I have written since our class. That will show as well as anything what I am trying to suggest should be done. But no one will know whether or not they work until they have been successfully set to tunes. If they cannot be, then I am wrong about this proposal. But for now, I still will hold to it for it seems to be working in the few tunes I have heard.

* From *The Hymn*, July 1983.

Zechariah IV (3.4.8.)

"Not by might,
nor by power,
but by my Spirit," says our God.

"What are you,
O great mountains?
You shall become a plain," says God.

"I will build
a great temple,
rejoice and praise my holy name!"

"Lift the stone,
bring it forward,
and lift it crying, grace on grace!"

"Light the lamps,
in the lampstand,
they are the seven eyes of God."

They can see
all our doings,
they restlessly go to and fro.

Build my house,
take the plummet,
do not despise the smallest thing."

God has come,
O great mountains,
fall down and wonder at the sight!

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Psalm 30 (6.7.5.4.10.)

I will praise you, O God,
for you have lifted me up.
I cried unto you
and you healed me.
I will give thanks unto you forever.

You have brought up my soul
out of the grave and have kept
my spirit alive,
I will sing out
I will give thanks unto you forever.

I will sing unto you
and give you praise all my life,
your anger is brief
and soon over.

I will give thanks unto you forever.

Our tears last but a night
and morning brings us your joy.
O hear as I cry,
be my helper
I will give thanks unto you forever.

For my morning has turned
to dancing and I am glad!
I praise you O God!
I will give thanks unto you forever.

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Eucharist (4.4.5.5.4.5.) Mark 14:22-25

And as they ate
Jesus took bread,
he blessed and broke it
and gave it to them.
He said, "Take, eat,
This is my body."

He took the cup.
When he gave thanks,
he gave it to them.
They all drank of it.
"This is my blood,"
Jesus said, "Drink it."

"This is for you,
it is the blood
I shed for many.
I freely give you
my testament.
It is the new wine."

He said to them,
"I will not drink
again of new wine
until I taste it
when I have come
into God's kingdom."

Lord, feed us food
finer than wheat:
your broken body;
the rarest vintage:
your holy blood
given to save us!
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Approaches to Writing Hymn Tunes

Calvin Hampton



Calvin Hampton, organist and composer, is a resident of New York City. He has composed for all major media with some 30 works in print. He has appeared as an organ recitalist here and abroad. His *Calvin Hampton Hymnary* was published by G.I.A. in 1980. His hymn tune ST. HELENA appeared in *The Hymn* (July 1982, p. 154).

Jane Marshall



Jane Marshall teaches at Perkins School of Theology, Southern Methodist University. For more than four decades she has composed choral music for the church service. Her hymn tunes include NORTHAVEN (*Baptist Hymnal*, 1975) and ANNIVERSARY SONG (*The Hymn*, July 1982, p. 158). She served as chairman of the committee for the Supplement to the Book of Hymns (1982).

William J. Reynolds



William J. Reynolds teaches church music at Southwestern Baptist Theological Seminary. Formerly he served as secretary of the Church Music Department of the Southern Baptist Sunday School Board. He was editor of *Baptist Hymnal* (1975) which includes his hymn tunes. His books include *A Joyful Sound: Christian Hymnody and Companion to Baptist Hymnal*. He served as president of the HSA from 1978 to 1980.

Carl Schalk



Carl Schalk is a member of the music faculty of Concordia Teachers College, River Forest, Illinois. A number of his hymn tunes and settings are in the Lutheran Book of Worship. His books include *Key Words in Church Music*. He was guest editor for a special issue of *The Hymn* on "Psalmody Revisited" (April 1982) and formerly served as Research Chairman of the HSA.

I. Calvin Hampton

My motivation as a composer arises from a desire to share with other people ideas which inspire *me*. That holds true whether the composition is 16 measures long or 30 minutes long. In fact, a simple tune of short duration, sung by everyone and repeated four or five times has many advantages over a large scale work in communicating an "inspirational" idea.

Now, how does one go about communicating an "inspirational" idea? First, of course, one must be possessed of inspired ideas, and second, one must have the technique to put those ideas into such a form as will make their magic available to other ears. Neither of these is necessarily an inborn ability; the experience of doing, the decision to work at it seriously, plus a thorough study of existing hymn tunes will improve both skills and instincts.

The source of inspired ideas is no secret: it is everything and anything. I look for transcendental moments in any music I hear, regardless of the source, and I encourage my mind to respond musically to awesome settings, whether it be among people when the group dynamics are elevated, or in nature (mountain tops, open fields, bodies of water, etc.). The commitment to being a composer is first a commitment to the perpetual acquisition of fertile ideas. Any competent musician can string notes together and add chords to it; a composer is expected to make his string of notes "tell a hundred stories to the soul." We are not magicians—we are pick-pockets and grave-robbers with trained memories.

Having discussed where musical ideas come from, we can move on to their communication. Because the communication of ideas is technical,

and full of specific details, I will not generalize before directing it exclusively to hymn tunes.

When a hymn text is given to me, I read and reread it until I have a sense of what mood I would like to maintain. "Mood," translated into musical terms, can be established by something as small as a chord sequence, a rhythmic pulse, an accompaniment figure, a melodic curvature, or any combination thereof. If nothing in my "storehouse" is exactly right, alerting myself to be "in search" will sooner or later deliver what I need.

Once the writing has begun, experience begins to play its most important role. The more experience one has at writing hymn tunes, the more the musical possibilities are at a level of conscious decision-making. For example, one can decide to have the melody move faster than, the same as, or slower than the chord progressions. The same is true for the bass-line. One can select a limited palette of chord types and use them exclusively, helping to control the coloration of the harmony. Of course, many specifics are dictated directly by the text, such as phrase lengths and upbeat-downbeat relationships. The melody, on the other hand, involves cross-references among the words of all the stanzas, and unfortunately can result in a great deal of forced compromise and rewriting, not only of the melody, but of the rhythm as well. After these considerations, there are yet a few more practical matters: The melody and harmonies must be able to bear four or five repetitions without becoming redundant—the tenitura must be considerate of the number of stanzas untrained voices are being asked to endure—and there must be enough places to breath!

The worst melodies come from a germ of eight notes or so, turned into endless sequences. The "next worst" are melodies which ramble on without *any* motivic structure. There is a need for internal repetition, but not for reasons of banal predictability. The need for repetition is really a need for form and memorability.

Memorability is a touchy subject, because it requires the motivation of the listener. The listener must *want* to commit a tune to memory, and provoking that desire is a responsibility

of the composer. I do not pretend to know all the answers for producing this illusive quality, but my own failures and successes in this realm seem to suggest that a balance must be struck between the challenge of surprises and the comfort of fulfilling expectations.

In closing, I wish to suggest that, like the artist who is always sketching to improve his visual sense, the hymn tune writer must always be honing his ability to be both succinct and significant.

II. Jane Marshall

Writing a hymn tune is like shopping for art objects and then packing them all into one small suitcase to bring home. Selection and compression—choosing what to leave unbought and stuffing the rest into that tiny space—is a dual process familiar to any composer, but the compression part of it has special urgency for writers of hymn tunes. To arrange it all so the art arrives at its final destination ready to speak its powerful, evocative best in a fresh way with integrity is the goal, and many a handler has struggled into the wee hours before reaching it.

The initial requirements for setting works to music are common to all composers of vocal music, and the procedure doubtless goes something like what I have been asked to describe. I do so with what follows, remembering there are many ways to skin a cat and knowing for sure only that from time to time my way works for me.

1. I live with the words a while before thinking about music for them. I call this the lying-down-on-the-job

phase, for my brain seems to clear a bit when I'm horizontal. I usually type the text I hope to set onto 3x5 card so it's easily portable. As I become familiar with the words I try to define clearly in my own mind the mood the author is attempting to evoke—strength, awe, compassion, joy—so I can match that in the music. It is this mood-evoking aspect of the words that suggests, I think, which musical element—rhythm, melody, harmony—will be primary in the setting and how all the elements can work together.

2. Next I study the words to find accents and climaxes, and I note down possible rhythmic patterns for each line. There are probably many ways a line can go, so the process of selection begins. "Come, Thou Long Expected Jesus," for instance, is familiar to some as HYFRYDOL in 3/4 and to others as STUTTGART in 4/4, and there must be dozens of other patterns one could use for setting those words effectively, including mixed-meter schemes. I usually jot some likely motifs down at the side of

ach line of the text to try out later when I get to the melody-writing stage. Saying the words of a stanza out loud at this point is helpful too because it signals danger spots where the patterns can get too sing-songy if repeated too often and points out some places where relief, or contrast, is needed. It also provides a check-point for determining whether the rhythmic systems that seem to work best with the word accents also work to convey that overall mood the text evokes and are not too giddy on the one hand or too droopy on the other.

3. I compose the melody, often away from the keyboard so it will come nearer standing on its own without harmonic underpinnings. Compressing the music into a small space begins here, for almost every aspect of the tune is reduced from what is normal in other musical forms. Generally speaking, the range needs to stay within a tenth at most, and intervals of more than a fourth should be few and singable. The tessitura should be comfortable for everybody—G or A, probably—and the contour of the melody more likely gently sloping hills than craggy mountains.

During this phase of the writing I'm always reminded of Erik Routley's sage advice to church musicians to "take what you know to be beautiful and make it friendly to people who are for the most part not musical." Friendly, and I'm sure, fresh, so it won't sound like everything else. Selections of some notes and rhythms over others, and compression of it all into that one small package with character—that's the goal.

4. Harmonizing the tune is almost the last step, and I still try to do it following the part-writing rules I learned years ago, not because the rules from the period of common

practice are sacred but because they are vocal and designed to make singing easier and the sound more pleasing. I break them occasionally, if I decide the reasons for breaking them are more important to the overall effectiveness of the hymn than keeping them, but harmony has a great deal to do with mood and color, and straightforward triads used correctly can't be beat for expressing strength and clarity. Chromatic alterations for me are like chimes: I need to use them sparingly and very carefully. I prefer working with different modes or scales over chromatic changes because I tend to get soupy and sentimental with the latter. Frequently a tune and its harmonization can sound fairly ordinary in a major scale but take on freshness and power when the seventh in that scale is lowered and the mode thereby switched to Mixolydian. Or a minor scale with the sixth raised to throw the mode into Dorian can vitalize and energize a tune that might be pleasant enough but undistinguished if left as simple Aeolian or natural minor. I almost never write an entire hymn tune, chords and all, in one of those "other" modes but clothe it in enough of the modal material to achieve the freshness I want and revert to the more familiar major and minor tonalities at crucial spots, like cadences, to keep it friendly. There is no rule of thumb in this, for one text may need to sound more friendly than another in order to communicate its message, again, to those congregations who for the most part are not musical. I find the modes extremely useful in giving me many ways to go with simple material.

5. Now comes evaluation time and the spot for asking whether the hymn honestly has anything to say that could not have been said better with-

out music. If, when the tune is finished, all the rules of harmony and counterpoint have been followed to the letter and that tune does nothing to propel those words powerfully and richly from the page into the ear and heart, something needs to be rewritten. It may be time to part with tradition and run a few risks: write a daring leap into the melody or a sharp chord change into the harmony, even mix the meters. Often a tiny change like this can make all the difference in giving the tune character and uniqueness. The scale passage C to G, for example, in the 4/4 pattern  has been heard so often that our ears have been virtually inoculated against it and we more often than not ignore it. But the same notes arranged in a different order, say CDFEG, in the same 4/4 but with the rhythmic pattern altered to  are just unexpected enough to get and keep our attention and help us remember the phrase.

Once I wrote a tidy little round for Fred Kaan's wonderful text "As we break the bread." It worked all right, but it had absolutely nothing to say. My colleague Patty Evans, on the other hand, wrote a round for the same text, and it was evident immediately that she had made a setting worthy of the words. She has used an unconventional device or

two—some wide leaps and dissonances of seconds and sevenths at the cadences where we usually expect thirds and sixths—but these made all the difference. (See the *Supplement to The Book of Hymns*, No. 862.) My tune was bland. Hers has character, spine.

Peter Cutts' splendid SHILLINGFORD for Brian Wren's "Christ, upon the Mountain Peak" (*Ibid.*, No. 869) uses chromaticism, key change, and jagged contour to reinforce that superb text and thereby conveys the mystery of the Transfiguration with a power and effectiveness no theological exegesis, no matter how eloquent it could do. To climb up that mountain and come back down, having experienced transfiguration in the space of one small hymnal page is not just a good example of selection and compression: it is a feat of skill and imagination to rival the conquering of Everest. I wish I'd done it.

This does not mean that breaking rules and being unconventional is invariably required to achieve character, however. Sometimes a text is best set in the stark simplicity of plain triads, foursquare rhythms, and classical part-writing. It would be hard to imagine a stronger, more noble tune for "O God, our help in ages past" than Croft's ST. ANNE.

I wish I'd done that too. Don't we all.

III.

Williams J. Reynolds

Composing a hymn tune affords a composer a tremendous challenge. A hymn tune is a strophic song in which all stanzas are sung to the same tune. It is subject to the accepted rules of music writing. Even though a hymn tune may consist of only eight to 16 measures, the composer's writing must reflect his best skills in composition.

The range of the melody must be modest, within the ability of congregational singers. If the tune is for four-part singing, the harmonic treatment and voice leading should be uncomplicated. If the tune is for unison singing, the keyboard accompaniment may be more sophisticated harmonically and should enhance and support the melodic line. Com-

plex rhythmic patterns should be avoided. All of this speaks to the fact that a hymn tune is for people to sing.

To compose a hymn tune, I first study carefully the words of the text, reading the words aloud several times listening for the flow of the lines, the strong and weak words and syllables. I may write the words out in long-hand or type them in double-or triple-spaced lines to study the poetic structure, the rhyming lines, the rhyming words. I need to know whether the poetic accents are iambic, trochaic, dactylic, or anapestic. This will influence the rhythmic meter of the tune.

On this typed or written copy I will mark the accented words of spoken inflection. This will indicate significant words that need to coincide with accented beats in the measures. On manuscript paper the words will be sketched in beneath the staff, and the measure bars marked. Then, one phrase at a time, the melody will begin to take shape in my mind, and will be penciled in on the staff above the appropriate words.

Each subsequent phrase will be shaped to follow appropriately the previous phrase. Phrases should seem "to belong" together as the tune moves easily from beginning to end. One climax in the entire tune—not two or three—should be obvious. The place of the melodic climax will normally depend on the text. For this

climax to occur in a weak phrase or an insignificant word is most awkward.

While the tune is constructed to fit the first stanza of the hymn, I cannot ignore the other stanzas. When the first draft of the melody is completed, I will sing all the stanzas to insure that there are no awkward places. If awkwardness occurs some adjustment must be made to accomodate this problem.

When the melody is completed and seems to be singable and appropriate to the text, I look carefully at the compass of the tune to see if it is in the proper key. Generally, middle C to E on the fourth space of treble clef provides a good range. If my melody as sketched is too high or too low, then I must make adjustment to another key.

The harmonic character of the tune depends on whether it is intended for unison singing or part singing. If parts are to be sung, then the three added parts to the melody should be in a moderate range for those voices, and the harmonic writing done without difficulty for these voices. Good part writing is imperative. If the melody is for unison singing, then the keyboard part may be more dissonant and complex, but not to the detriment of the melody. The musical character of the melody should be reflected in the accompaniment. The scoring of the accompaniment should be easily handled on either piano or organ.

IV.

Carl Schalk

Legions of pious poetasters put pen to paper hoping to find a musical mate for their textual efforts. And musicians—both the serious and the dilettante—are putting their hand to the task, determined to demonstrate that the muse is still alive.

Of the making of new hymn tunes, there seems to be no end! Writers of hymn texts seek out musicians to write new tunes for them. Editors of hymnals and hymnal supplements sense an obligation to include at least a few new tunes in their books.

What can be said to the fledgling hymn tune writer as he or she ventures into what is surely an arcane and forbidding territory?

It would be misleading at best and pretentious at worst to suggest a "recipe" for successful hymn tune writers, although one can find them easily enough in a variety of books. Such "recipes" are either too general or superficial to be of any real help, or they tend to presume that there is one musical idiom which represents the true hymn style.

Why I have had the good fortune to have composed several new tunes which have been widely adopted and graciously accepted defies any attempt of mine at an explanation. Nevertheless, let me suggest four factors which I believe can be helpful to new-fledged hymn tune writers, and which can help set a context in which good, appropriate, and useful tunes can possibly emerge, tunes which may help congregations today sing the new—but ever old—song of faith.

The Hymn Tune Writer and the Plumber

Piety, however sincere or well-meant, or the simple desire to write a new hymn tune is never enough. Of primary importance is a solid grounding in the craft of musical composition. The "do-it-yourself" plumber who succeeds only in flooding the kitchen floor is usually long on good intentions, but short on competence. Many would-be hymn tune writers lack a similar competence in the craft of music. Simple reflection suggests that the greater one's technical competence in the craft of music, the greater the chances are that one will be at least minimally successful in fashioning a melody and setting which can be both useful and practical.

The Uniqueness of Congregational Singing

Another factor which can contribute to the success or failure of a new hymn tune is the degree of awareness on the part of the composer of the uniqueness of the congregation as a singing group. One often hears about the "limitations" of writing for congregational singing. There are, to be sure, parameters within which one works if a new hymn tune is to be learned, assimilated, and sung with success by a congregation. But the hymn tune writer needs to remember that a hymn tune is neither an art song nor a complicated and sophisticated choral selection. Nor is a congregation really a choir in disguise, a choir which happens, unfortunately, to sing rather poorly most of the time. A congregation is rather a unique singing group with musical strengths and weaknesses all its own. There are some things it does well, musically, and others it does less well. An awareness of those unique parameters and a sensitivity to what is really possible with such a group will certainly improve one's chances at success than if those parameters are cavalierly ignored.

The Ivory Tower Syndrome

Probably the best way a fledgling hymn tune writer can grow in the sense of what musical boundaries are appropriate and possible is to be part of a regular hymn-singing community. Constant contact with and participation in hymn singing will inevitably develop the sense of what is possible, practical, of how far the boundaries can be stretched before they break, and what should probably be avoided. Isolation from an ongoing contact with the singing community is always dangerous. The "Ivory Tower Syndrome" is one dis-

case which the fledgling hymn tune writer needs to avoid at all costs.

Tunes To Grow Into

So many new tunes seem to lack substance and that indefinable something that makes a new tune really special. They are not tunes one wishes to grow into. They are tunes to grow out of. Trite rhythms, colorless melodic patterns, lackluster harmonic progressions, all these are hardly elements which will stimulate, ennoble, and excite congregations to great singing. Hymn tunes which pander to passing fads or which seek the lowest musical common denominator will hardly help congregations to grow, musically or spiritually. Good tunes are those which wear well with repeated use. These are the tunes to grow into.

Good hymn tunes, new or old, are seldom, if ever, written by musical dilettantes, however praise-worthy their intentions. But for those who are constantly sharpening the tools of their musical craft, who recognize the congregation as the unique singing group it is and the parameters which such a group enjoins, who share the ongoing experience of hymn-singing with a vital music-making community, the experience of writing a new hymn tune can be an exciting and fulfilling experience.

And just maybe, once in a great while, that experience may result in a hymn tune which endures beyond the immediate present, that may enrich the song of the Church for years—or even generations—to come. And that is undoubtedly the greatest satisfaction that any hymn writer can possibly imagine.

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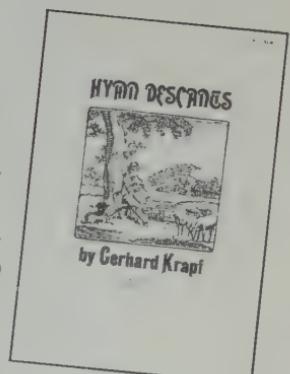
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What Hymnal Committees Look for: Suggestions for Hymn Writers

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I.

Robert J. Batastini

For the second time in ten years, I find myself heading a committee of editors in the preparation of a hymnal for Roman Catholic Parishes (cf. *Worship II*, 1975, G.I.A. Publications, Inc.). New concerns have arisen in that relatively brief period that signal the need for the revision of an otherwise young hymnal. These concerns seem to be, in part at least, pan-denominational. At least two of the four specific items I will detail summon the hymn writer to meet new challenges. I will begin, however, with the two concerns that involve editing rather than fresh writing.

Sexist, or non-inclusive language in worship has become the focus of a steadily increasing amount of attention in recent years. Without discussing the issue here, suffice it to say that the concern has grown in proportion to the point that it cannot and should not be ignored. As Calvin Hampton was quoted in these pages some years ago: regardless of one's personal position on the issue, one cannot ignore any issue about which a significant number of people claim offense—I think he said it better, but that's the essence of his commentary, and it's a position to which I think we must adhere. Phrases such as "peace on earth, good will towards men" and "join hands then brothers of the faith" need to be carefully scrutinized and in most cases, edited to eliminate the use of male terms when used in a generic sense.

Many people today, especially in a church such as the Roman Catholic Church, without a strong tradition of hymn singing, are finding it difficult to sing hymns with what has become commonly called "archaic" language.

This term refers essentially to the "thee/thou" pronoun forms and the "didst/makest/art" type of verb forms. In my tradition (in which we today sing very few hymns which we grew up with) it seems to be especially difficult to introduce a hymn to the congregation for the first time if the language falls into this category. Catholics sing "Holy God we praise thy name" from memory, and appear not to be troubled by the style of language. To introduce "Ancient of Days, who sittest throned in glory, to thee . . ." (which happens to follow "Holy God" in *The Hymnal 1940*) for example, to Catholics to whom this hymn is totally unfamiliar, would result in a lukewarm reception. It is necessary, then, from our perspective at least, to carefully examine all texts for style of language. Some texts should not be touched—the poetry is classic, and alteration would amount to a travesty. Others, perhaps, should be relegated to the archives and omitted from contemporary collections because alteration is either not feasible or in poor taste, and as they stand, serious questions about their ability to speak through the lips of contemporary worshippers is raised. Still others, especially many written in the first half of this century, are in a style that is contemporary with the exception of "thees" and "thous", the altering of which to the "you/your" mode results in a text having great integrity.

Of course, it goes without saying, that in dealing with any kind of revision, for inclusive language, or modernization, one is walking on very thin ice and must tread with

care. Some recent hymnals and supplements are full of poor and occasionally ludicrous examples of current text tampering practices.

Another issue which is often tied to sexist language, but which I feel is a separate concern, is that of God-language. There are many positions on this issue. Some would say that since God is without gender, we need to eliminate all masculine references to God from our worship vocabulary. Others will hold the opposite view, stating that if Jesus called God "Father," so must we. One approach to this matter with which the proponents of neither position should find fault, is the exploration of other metaphors for God as well as some feminine imagery of God. The text "Holy, Holy, Holy, Lord God Almighty" by Reginald Heber, makes no mention or reference to gender for God (although some might challenge the word "Lord"). Nonetheless, it uses a style of language that contemporary writers should explore in modern idioms. There is a Percy Dearmer hymn "Our Father and Mother and Maker Art Thou" which gives an example of expanding the Father image of God, and there are a number of places in scripture in which feminine images of God are found (cf. Isaiah 42:14). Hymn writers are faced with the challenge of exploring ways of addressing and singing about God using terms other than or in addition to "Father".

Finally, meeting the needs of the three-year Lectionary presents the greatest opportunity to hymn writers today. In the past 25 years, the three-year cycle of scripture readings has been adopted by an ever increasing number of denominations or individual pastors. There are several variations on the choice of scriptures among different communions, but

these are minimal, with the core—especially of gospel passages—being quite consistent. Since this three-year lectionary plan has in principle trebled the amount of scripture heard by congregations over a three year period, and at least theoretically done the same with sermon or homily topics, new subject areas are opened up to the hymn writer who wishes to write scripture related hymnody for Sunday worship. The "hymn of the day" has been a strong resource in some traditions and seems to be expanding. Comparing the hymn of the day calendar with the table of scripture readings from any of various denominational sources, will quickly point to instances where the hymnody strongly supports the gospel message. It will be equally obvious to one doing this research that on many days the current repertoire of hymnody fails to produce an appropriate text, or one that supports that scripture as well as might be found on previous or successive weeks. That is not to suggest that we need a hymn paraphrase of every gospel read from the three-year lectionary plan, but it does call for hymns that will support the messages of the day. Our biggest single task as a hymnal committee has been to create a hymn of the day calendar. The search for hymns to fill certain slots has taken us through more than two years of exploring the available sources with the result that as of this day many of the choices are still less satisfactory than others. Let us hope that hymn writers, especially those who worship using this lectionary plan, will keep a sharp lookout for instances in which the existing repertoire of hymnody seems not to offer much in the way of support for the scriptures of the day, so that in time we will see this deficiency reduced.

II.

Raymond F. Glover

After a period of almost 40 years, the Episcopal Church in the late '70s began the process of revising their hymnal. The need for such a revision has been obvious for years; however, the actual process was postponed until the Church gave its final approval in 1979 to the revised Book of Common Prayer. At that time, a mandate was given to the Standing Commission on Church Music to produce a book of texts that would satisfy the musical needs of the Prayer Book and reflect the cultural and racial diversity of the Church in these latter years of the 20th century.

To aid them in evaluating texts in the present Hymnal and its supplements as well as new texts submitted, the Standing Commission established a set of guidelines. The following are drawn from this document:

1. A hymn text must be able to stand on its own merits as poetry and its meter must allow for the use of a musical setting suitable for congregation singing.
2. There must be a clarity of expression; this implies the avoidance of obscure and obsolete language and the use of superfluous words whose only function is to complete a metrical scheme.
3. A hymn must also be free of discriminatory or pejorative language. In their working philosophy, the Standing Commission on Church Music stated:

In these closing decades of the twentieth century the Church, and indeed all our society, is becoming more and more sensitive to language that could be interpreted as either pejorative or dis-

criminatory. In a medium as intense and intimate as congregation song—a medium which by its nature suggests as much as it says directly and communicates deep and abiding truths at many levels—the Church must make every effort to insure that the language used includes all its members and cultivates the spirit of acceptance and oneness exemplified by the life and teaching of our Lord.¹

To be specific, language can "seem to condone a subtle contempt or discrimination against the sick and handicapped."² Language can also sound so exclusively masculine that many parishioners are deeply troubled by it.

4. Last of all, a hymn text must illuminate its theme with both clarity and freshness and be faithful to the biblical and theological truths with imagery that brings them life for the worshipper in the late 20th century.

An example of fine poetry which the Standing Commission determined to be highly suitable for use as a hymn text is the Christmas poem by the American poet, Richard Wilbur, "A Stable Lamp Is Lighted." (See next page.)

In this work the poet has created a stanza form of eight balanced lines with rhyming between the second and fourth and the sixth and eighth lines. The regular meter of the entire text in which each stanza repeats the 76 76 66 76 pattern is a strong factor in making it suitable for use as a hymn. Regularity of meter assuring exact repetition of the hymn tune for each stanza is paramount to the successful use of a hymn by a congregation.

- 1 A stable lamp is lighted
Whose glow shall wake the sky;
The stars shall bend their voices,
And every stone shall cry.
And every stone shall cry,
And straw like gold shall shine;
A barn shall harbor heaven,
A stall become a shrine.
- 3 Yet he shall be forsaken,
And yielded up to die;
The sky shall groan and darken,
And every stone shall cry.
And every stone shall cry,
For stony hearts of men:
God's blood upon the spearhead,
God's love refused again.
- 2 This child through David's city
Shall ride in triumph by;
The palm shall strew its branches,
And every stone shall cry.
And every stone shall cry,
Though heavy, dull, and dumb,
And lie within the roadway
To pave his kingdome come.
- 4 But now, as at the ending,
The low is lifted high;
The stars shall bend their voices,
And every stone shall cry.
And every stone shall cry,
In praise of the Child
By whose descent among us
The worlds are reconciled.

©Richard Wilbur (b. 1921). Used by permission.

Richard Wilbur's use of simple, direct language to create strong poetic imagery also makes this text suitable for use as a hymn. In this case, the repeating phrase, "and every stone shall cry," as a mid-stanza refrain is a touchstone for the singer for ease in learning and retaining the hymn. Another striking example of the poet's exceptional skill in using language is the essential nature of every word used; none are used merely to flesh out the metrical pattern or to provide a needed rhyme.

Our Text Committee, however, did express regret over the poet's use in stanza two of the word, "dumb," in the reference to the mute stones and in stanza three of the word, "men," in reference to all humankind. The use of inclusive language often creates a difficult dilemma for the poet and for a committee reviewing texts. In this case, the committee decided to accept the poet's sense that, in order to retain the literary integrity of the text, it must be used as written. Thus this exceptional Christmas text will enrich the hymnody of the Episcopal Church for years to come.

To write a hymn for use at Christmas is in itself a challenge for the Episcopal hymnal is already

bursting with "old favorites." However, Richard Wilbur in his text gives new depth to the meaning of Christmas as he emphasizes the harsh reality that implicit in the birth of Christ are his death and resurrection; the three are intertwined and cannot be separated.

Clearly, the poet writing for the church today is faced with new and serious challenges. The simple ballad form which over the years has proven to be most satisfactory for hymn texts is seldom used by contemporary poets. Also, the imperative need to strive for inclusive language may be found by some writers to be a handicap. The need for creative poets who can express the age-old truth of the faith in fresh and invigorating ways is very serious. With disciplined work, critical evaluation and the willingness to be open to change, creative solutions are possible. Those of us involved in and committed to the search for new hymnody, anticipate with eagerness the works of 20th century Herberts, Wattses, and Wesleys.

Notes

1. *Proposed Texts for the Hymnal 1982* (New York: The Church Hymnal Corporation, 1982.) Foreword.
2. *Ibid.*

III. Roger A. Revell

Three dimensions—poetic, theological, and linguistic—are interpreted and crucial to making judgments about the quality of a hymn text. While they can be discussed individually for the purpose of analysis, the borders between them are not easily determined when considering an actual text.

Poetry. Perhaps the most rigidly strict poetic form is the hymn text. Strictly disciplined, the hymn text must have short verses, a very decided meter, and usually it must rhyme. These disciplined requirements of the hymn form restrict the varieties of expression common to most poetry.

The rhyming of a hymn text is critical to rhymed texts. Broadly, rhymes must either be direct (like hour/power, sings/wings and cease/peace) or slant (like move/love, food/good, gain/rain). Some rhymes are acceptable; others are trite. It is a matter of taste and judgment. Rhyming which calls attention to itself is to be avoided.

There are hymn texts which do not rhyme although they are metrical and have short verses. It may be that nonrhyming texts are only successfully written by poets fully experienced in the disciplines of rhymed forms. For some writers, the nonrhyming form may be the only available means of expression. An example of a nonrhyming text is Fred Kaan's "Lord, as We Rise to Leave" (*Hymns of the Saints* 1991, *More Hymns and Spiritual Songs* 1988). Readers wishing to study the matter of poetry in hymn texts more thoroughly should refer to Austin Lovelace's *The Anatomy of Hymnody*.

Theology. The theology inherent in a hymn text is of utmost signifi-

cance. Since a hymn text is intended to be sung by a group of individuals representing a variety of personal belief systems, and since hymn texts frequently bridge doctrinal/denominational boundaries, the concern becomes even more challenging to the writer. The expression of a hymn text must be personal, but not so personal as to report on an experience which would be unfamiliar to the collective body of worshipers when singing the hymn. Further, words are used to describe life experience, but they are not substitutes for the experience itself.

Erik Routley suggested that a hymn writer's poetry is a combination of doctrine and experience. What is written is based on doctrine and the church's experience of God demonstrated in the lives of individuals but corporately shared. It is a common experience.

A hymn text, like a sermon, must have something of the mystical, the aspiring, the upward reach in it. There will be something left unsaid, unexplained, ever inexplicable. The words are not a substitute for the life experience; beyond that there must be a challenge to reach, to discover, to explore. The worshiper/singer must either be able to affirm, "I claim that experience for my own," or "That is an experience which I will strive to claim."

Hymn writers should understand that some theological insights are not destinations but only depots on the way to "someplace else." There will be hymn texts which cease to serve our corporate needs for expression; such texts have been important "depots" along the journey. We should examine their theology in that

context, thankfully; we have grown theologically partially through their expression in song.

Hymn writers should know whether the hymnal is to be used for corporate worship, whether its contents are geared to a liturgical church year, or whether the stress is on private worship and devotion, subjective rather than objective, emotional rather than didactic or confessional.

Most commissions undertake hymnal revisions because they see gaps and imbalances in their present worship books or would like to update the contents. The hymn writer, aware of these needs, can address him/herself to them, conforming the style of writing to the general pattern of the proposed book. And if the commission is adventurous and willing to broaden the types of "hymns" it will be happy to consider bold ventures into new forms that challenge composers to provide suitable musical vehicles for their texts.

Speaking from experience with a hymnal commission for a liturgical church body, hymns were sought that would echo the scriptural lesson for the day, thus covering a wide and varied range of subjects. The field was wide open for hymn texts pertaining to family life, forgiveness of others, compassion for the sick, the poor, the hungry, the imprisoned and suffering, the central place of Baptism in the life and hope of the Christian, the joyful and frequent celebration of the Eucharist, the struggle with temptation, selfishness, pride and lovelessness, hymns of intercession, confession, mission and ministry, the Church as the Body of Christ, social concerns, issues of war and peace, etc.

The knowledgeable hymn writer knows the difference between a hymn and a Gospel song, a folk song, plainsong, or Scripture song. He/she is

intimately familiar with the Scriptures, understands the place and use of Law and Gospel, deals with causes rather than symptoms, lifts high the Cross and bases hope on the Resurrection. And as a skilled poet, the hymn writer knows how to write lines that scan, that avoid archaic language and ephemeral slang, that lift the spirit with inspiring imagery.

Such hymns are waiting to be written and would be eagerly welcomed by hymnal compilers. And composers are lined up three deep to give them musical wings.

Language. Two principles for the analysis of language in worship (therefore in hymn texts used in worship) will be suggested here. First, language used in worship should be commonly understood in the daily experience of children, youth, adults, men, women, friend, young and old. Since one experience common to worship is learning, it is permissible to use words in worship which require explanation, as long as they are explained and kept in perspective. There are good lessons to be learned by taking time to explain "here I raise mine Ebenezer." It is also appropriate to have a variety of images in hymns. Pastoral images (pastures green, fields and forest, vale and mountain, shepherds, etc.) can be joined by others (the wreckage of hatred and war, the sound of bustling feet, steel-ribbed cities rising high).

Second, the language of worship should be inclusive not exclusive. Words which are used in worship, particularly words which give names to individuals or groups, or those which assign functions to individuals or groups, should be inclusive words.

These three dimensions of hymn texts take on one final perspective when text and tune are joined. A text which meets all the high standards of

the poetic-theological-linguistic craft must be mated with a tune which meets the standards of the tune-writing craft. A hymnal committee does not do justice to worshipers in saving

a marginal text by pairing it with an above-average tune. The final dimension of integrity, or honesty, in mating text with tune can be the genius of the hymn.

IV. Jaroslav Vajda

What hymnal compilers are looking for depends, of course, on the type hymnal being prepared and the compilers' definition of a hymn.

Hymnals are either denominational or non-denominational. If denominational, they reflect and express the theological and liturgical (or non-liturgical) nature of the sponsoring body. If non-denominational, they will reflect the creedal complexion, or lack of it, of the compiler(s).

Hymn writers should therefore first ascertain what church body or organization is producing a certain hymnal. Submissions are usually solicited, if at all, through public announcements or privately from well-known hymn writers. Seldom are hymns commissioned for a specific collection.

I can't imagine any compiler(s) not having established a standard for screening voluntary submissions. The hymn writer, unless specifically informed of that standard, can guess at it by studying previous editions published by a particular body. It is likely that subsequent editions will continue and build on those criteria.

It is preferable, however, to learn what kind of hymnal is being prepared and to write texts accordingly. I cannot speak for all groups compiling new hymnals, but the trend has been toward a preservation of the classical hymnody and a representation of various branches and ages of Christendom in its expression of

prayer and praise in verse and music, including the contemporary. Some hymnal compilers or commissions will not prescribe in advance what they want, hoping to spot a treasure when they see it. They depend on the creativity of individual hymn writers who have studied the genre and have something significant to say in a new way. Unless the compilers are locked into a rigid mold, they will be happy to include fresh expressions of praise among the treasured classics.

Hymn writers should know whether the hymnal is to be used for corporate worship, whether its contents are geared to a liturgical church year, or whether the stress is on private worship and devotion, subjective rather than objective, emotional rather than didactic or confessional.

Most commissions undertake hymnal revisions because they see gaps and imbalances in their present worship books or would like to update the contents. The hymn writer, aware of these needs, can address him/herself to them, conforming the style of writing to the general pattern of the proposed book. And if the commission is adventurous and willing to broaden the types of "hymns" it will be happy to consider bold ventures into new forms that challenge composers to provide suitable musical vehicles for their texts.

Speaking from experience with a hymnal commission for a liturgical church body, hymns were sought that would echo the scriptural lesson

for the day, thus covering a wide and varied range of subjects. The field was wide open for hymn texts pertaining to family life, forgiveness of others, compassion for the sick, the poor, the hungry, the imprisoned and suffering, the central place of Baptism in the life and hope of the Christian, the joyful and frequent celebration of the Eucharist, the struggle with temptation, selfishness, pride and lovelessness, hymns of intercession, confession, mission and ministry, the Church as the Body of Christ, social concerns, issues of war and peace, etc.

The knowledgeable hymn writer knows the difference between a hymn

and a Gospel song, a folk song, plainsong, or Scripture song. He/she is intimately familiar with the Scriptures, understands the place and use of Law and Gospel, deals with causes rather than symptoms, lifts high the Cross and bases hope on the Resurrection. And as a skilled poet, the hymn writer knows how to write lines that scan, that avoid archaic language and ephemeral slang, that life the spirit with inspiring imagery.

Such hymns are waiting to be written and would be eagerly welcomed by hymnal compilers. And composers are lined up three deep to give them musical wings.

Theses and Dissertations Related to Hymnody, 1984

Introduction

This is the fifth bibliography of theses and dissertations related to hymnody, supplementing those of the January issues of the past four years. Although most titles are recent, a few older works not included in earlier listings in *The Hymn* (July 1979, July 1965, January 1964, April 1963, and January 1963) are included. Entries previously listed as in progress which are now completed are relisted with their year of completion. Previous entries which have been dropped are those by Dorothy R. Conklin (Black Lined Hymnody), David Norman Carle (Advent Christian Church Hymnody), and James M. Sides (Music Books of Ruebusch and Kieffer). A few entries whose titles do not specifically refer to hymnological studies may be assumed to incorporate this subject.

When available, the information for each entry is listed in the following order: author's name, title of work, number of pages, degree earned, institution conferring degree, and year degree was awarded.

This bibliography is the result of an extensive survey of institutions accredited by the Association of Theological Schools and by the National Association of Schools of Music. It is anticipated that this bibliography will continue to be an annual feature in *The Hymn*. Readers are invited to report errors and omissions to the editor.

Adams, Robert A. *The Hymnody of the Church of God*, 370p. (D.M.A., Southwestern Baptist Theological Seminary, 1980).

Allen, John Newton. *Psalms and Hymns as Tibrium of the American Consciousness*, 151p. (D.A., Drake University, 1979).

Asti, Martha Secret. *The Moravian Music of Christian Gregor (1723-1801): His Anthems, Arias, Duets and Chorales*, 220p. (Ph.D., University of Miami, 1982).

Baldridge, Terry I. *Evolving Tastes in Hymn-Tunes of the Methodist Episcopal Church in the Nine-*

- teenth Century, 494p. (Ph.D., University of Kansas, 1982).
- arker, George Stanley. An Historical Survey of Black Baptist Hymnody in America, 128p. (M.C.M., The Southern Baptist Theological Seminary, 1981).
- ickley, Thomas Frank. *David's Harp* (1813), A Methodist Tunebook from Baltimore: An Analysis and Facsimile, 221p. (M.A., The American University, 1983).
- ooth, John David. A Comparative Study of Four Major Non-Denominational, Evangelical American Hymnals in Current Use. (D.M.A., New Orleans Baptist Theological Seminary, in progress).
- ain, Elizabeth Ann. English Chant Tradition in the Late Middle Ages: The Introits and Graduals of the Temporale in the Sarum Gradual, 317p. (Ph.D., Harvard University, 1982).
- arlin, Patrick I. An Analysis of the Liturgical Music of the St. Louis Jesuits, 220p. (Ph.D., New York University, 1982).
- ooke, Nym. Lives of the Psalmists: Composers, Compilers, and Communities in Early America. (Ph.D., University of Michigan, in progress).
- christensen, Donald. The Music of the Shakers from Union Village, Ohio: A Repertory Study and Tune Index of the Manuscripts (Ph.D., Ohio State University, in progress).
- argan, William Thomas. Congregational Gospel Songs in a Black Holiness Church: A Musical and Textual Analysis. (Ph.D., Wesleyan University, 1983).
- Ellington, Alfred Steven. The Preservation of Martin Luther's Catechetical Chorales in the Works of Michael Praetorius, 64p. (M.A., Appalachian State University, 1981).
- Finley, John David. *Hymns for the Family of God: An Historical and Comparative Analysis*, 66p. (M.A., University of California, Santa Barbara, 1983).
- Franklin, Marion Joseph. The Relationship of Black Preaching to Black Gospel Music, 78p. (D.Min., Drew University, 1982).
- Gastler, Oliver Bernard. A Survey and Evaluation of the Musical Suitability of the Sacred Songs Used in Church-Related Preschools of the United States, 286p. (Ph.D., The University of Texas, 1983).
- Hansard, Lee C. Trinitarian Structure in Hymnody: A Historical and Analytical Study of Hymns Which in Form and Content Address the Three Persons of the Godhead, and of the Hymn Tunes with Which They Are Associated, 329p. (M.M., Southwestern Baptist Theological Seminary, 1982).
- Landes, William Daniel. A Hymnal Supplement for Use in the Chapel Services at the Southern Baptist Theological Seminary, 329p. (D.M.A., The Southern Baptist Theological Seminary, 1983).
- Lee, Daniel Sokchul. The Development of Indigenous Christian Hymnody in Korea, 100p. (M.C.M., New Orleans Baptist Theological Seminary, 1983).
- Lester, Joan Stadelman. Music in Cumberland Presbyterian Churches in East Texas, Presbytery,

- 1900-1977 as Recorded in Church Records and as Related in Oral and Written Interviews, 280p. (D.M.A., The University of Texas at Austin, 1981).
- McDuffie, Dennis Vernon. *The Baptist Hymnal*, 1883: A Centennial Study. 193p. (M.C.M., The Southern Baptist Theological Seminary, 1983).
- McCann, Forrest Mason. The Development of The Hymn in Old and Middle English Literature, 198p. (Ph.D., Texas Tech University, 1980).
- Murrell, Irvin. The Use of OLD HUNDREDTH As a Cantus Firmus. 100p. (M.M., Southwestern Baptist Theological Seminary, 1980).
- Murrell, Irvin. An Examination of Southern Ante-Bellum Baptist Hymnals and Tune Books as Indicators of Congregational Hymn and Tune Repertoires with an Analysis of Representative Tunes. (D.M.A., New Orleans Baptist Theological Seminary, in progress).
- O'Neill, Patrick Paul. The Old English Prose Psalms of the Paris Psalter. 340p. (Ph.D., University of Pennsylvania, 1980).
- Ryder, Milton Perren. Creating Art Uncommon Book of Worship (An Hymnal Supplement) (for Central Baptist Church of Wayne, Pennsylvania) as a Model of Procedure to Guide any Congregation in Developing its Own Worship Hymnal Resource. 288p. (D.Min., Drew University, 1982).
- Simmons, Sandra Kay. Indigenous Forms of Music in Foreign Mission Stations of the Southern Baptist Convention. (Ed.D., Baylor University, 1981).
- Sloan, Brend Gold. The Study of the Similarities Between Two Types of Black Music: The Spiritual and Gospel, 84p. (M.A., Eastern Michigan University, 1982).
- Struss, Janet Sue. River Symbolism in American Gospel Song. 49p. (M.A., University of Pittsburgh, 1978).
- Uphaus, Dwight. Settings of Wesley Hymns for the Nazarene Church. 114p. (D.M.A., University of Missouri, 1981).
- York, Terry W. Charles Hutchinson Gabriel (1856-1923): Composer, Author, and Editor in the Gospel Tradition. (D.M.A., New Orleans Baptist Theological Seminary, in progress).

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Hymns in Periodical Literature

Jack L. Ralston



Jack L. Ralston is Music Librarian and Associate Professor of Music at CBN University, Virginia Beach. His "A Bibliography of Currently Available Early American Tunebook Reprints" appeared in our October 1982 issue.

Merry van der Pol. "Evangelicals and Church Music." *The American Organist* 17 (December 1983):24.

This is a brief but meaty article which points out the commitment to excellence in the hymn, worship, and musical practices among the evangelical churches, large and small throughout the U. S. There is a call to those who would judge harshly to look beyond the media portrayal of the evangelical churches to the efforts of many churches to raise and advance the musical standards of their offerings.

William E. McDonald. "Highlights of Baptist Hymnody." *Baptist Bulletin* (September 1983):11-12, October 1983): 17-18, 34.

A popular survey article which devotes a paragraph or so to roughly two dozen Baptist hymn writers from the 17th to the 19th centuries. General biographical data which places the author geographically and historically is presented without documentation. A short listing of additional readings is provided at the close of the second installment. The purpose of the article is to preserve and to encourage the use of traditional Baptist hymnody which might otherwise fall into disuse through oversight or neglect.

Patricia Kazarow. "'Aus Tiefer Not': Martin Luther's Psalmhymn, A Transformation." *The Diapason* 74 (November 1983): 8-12.

A scholarly approach to the various transformations and editions of Luther's hymn-paraphrase of Psalm 130. This is a valuable contribution to the study of the text and tunes associated with this hymn as well as the link with J. S. Bach's *Clavierung III*. The theological and liturgical implications, as well as the artistic considerations are documented and carefully considered. A must read article.

Horace Clarence Boyer. "Charles Albert Tindley: Progenitor of Black-American Gospel Music." *The Black Perspective in Music* II (Fall 1983):103-132.

C. A. Tindley (1856-1933) was a well-known preacher and early gospel hymn writer whose songs are still included in hymnals today (e.g. *The New National Baptist Hymnal*, *Songs of Zion*, and *Lift Every Voice and Sing*). Boyer presents an analysis of Tindley's songs discussing their texts, musical elements and performance. Liberal use is made of musical examples including several complete hymns. The article is documented and a chronology of Tindley's published songs is appended.

Ellen Jane Lorenz Porter. "A Hymn-Tune Detective Stalks Lowell Mason." *Journal of Church Music* 24 (November 1982):7-11, 31-32.

Dr. Porter joins the ranks of the late Sigmund Spaeth as a tune detective by turning her attention to the hymn-tunes of Lowell Mason. Of the 1,700 tunes attributed to Mason, some 487 tunes were re-cycled from "European" sources some of which can be easily traced and others which present various problems. Dr. Porter in her usual delightful style presents some solutions as the result of her delving. Twenty-one musical incipits present pairing—Mason's version and the original for visual comparison. Progressing from themes which are direct parallels through those which bear some or slight resemblance, the author teases us with some for which she has not ascertained the source. Her rallying cry is to have the reader take up the thematic tools which are at hand at the local library and join the search. Librarians (such as this reviewer) would be tempted to add a few titles to those provided in the bibliography.

William E. Studwell. "Vom Himmel Hoch, Christmas Carol of the Reformation." *Journal of Church Music* 25 (December 1983):6-9.

Professor Studwell presents a brief background setting for the Lutheran chorale (some would debate his designation "carol") and then documents with 39 footnotes (!) the writing, publication, and subsequent history of the work. With one exception, the references cited were at least 10 years old and the question might well be asked "What is wrong with the *New Grove*, the *Lutheran Book of*

Worship (1978) and its companion (1981)?" There can be no argument regarding the value of the older reference tools such as the Julian *Dictionary*, but the absence of current sources suggests the "dusting off" of an earlier college research paper rather than a new approach based on recent research.

Don Brown. "Alas, and Did My Savior Bleed." *The Church Musician* 35 (March 1984):40-43.

A popular but documented essay on the contribution of Isaac Watts to hymn singing with particular attention to his hymns which occur in the *Baptist Hymnal* 1975.

Janice Harke Stapleton "Hymn of the Month." *Moravian Music Journal* 28 (Winter 1983):88-89.

Gives the background of the March-May 1984 selections for the Moravian Churches. Hymns are "Holy Trinity, Thanks and Praise to Thee," "The Savior's Blood and Righteousness," and "Lo, He Comes with Clouds Descending."

Mark Bergaas. "Twentieth-Century German Church Music in America's Churches." *The American Organist* 18 (February 1984):63-65.

For Professor Bergaas, Hugo Distler represents the epitome of 20th century German church music and the Concordia Publishing House their American advocate. The *Lutheran Book of Worship* and *Lutheran Worship Book* which serves as hymnals for the Lutheran churches in the U. S. serve as the basis of the discussion of the continuation of the German heritage and the background to the present century.

A Brief Introduction to the Hymnody and Musical Life of the Old Order River Brethren of Central Pennsylvania

Dwight Thomas



Dwight Thomas is a member of the Brethren in Christ Church and presently lives at Elizabethtown, Pennsylvania. He is a doctoral candidate in ethnomusicology at the University of Michigan where his dissertation topic is the hymnody of the River Brethren.

Ethnic Hymnody Series

The sound of 200 Old Order River Brethren, singing slow unaccompanied hymns in a barn amidst the sounds of cows and chickens and the smell of straw and hay, is undoubtedly one of the most unique musical experiences in America today. Numbering approximately 320 members, the three Old Order River Brethren groups of central Pennsylvania sing ornamented hymns in a manner reminiscent of reports of 18th-century American singing. But their tradition is no musical museum piece. It is a living tradition of great beauty and strength, and a clear reflection of their historical origins and present beliefs.¹

Old Order River Brethren roots reach back into the late 18th century, when a group of German-American Anabaptists, whose faith had been kindled by the "bush revivals" of the period, joined together to form a new church. Originally called the River Brethren, they stressed adult baptism, obedience to scripture, heartfelt piety, separation of church and state, and a rigid denial of worldly ways. Although largely from Mennonite backgrounds, the founding fathers of the River Brethren preferred Dunker beliefs and practices.² The River Brethren, like the Dunkers, baptized by immersion, held love feasts,

greeted each other with the holy kiss, and chose ministers by election.³

By 1860 two divisions had split the River Brethren into three smaller groups. The issue at stake was whether to meet in homes and barns, as had been the practice, or to build meeting houses. A small Dauphin County group, now known as the United Zion Church, was first to build churches and separate from the more conservative body. Several years later, a larger group, now called the Brethren in Christ, did likewise. A small orthodox group held out for barn meetings. Since the Brethren in Christ continued to be called the "River Brethren," by outsiders, the orthodox group came to be known as the "Old Order River Brethren." True to their orthodoxy, the Old Order River Brethren rejected all "worldly" practices such as church buildings, musical notation, fashionable clothing and modern transportation.⁴ Early in the 20th century, the Old Order River Brethren divided several times over the issue of transportation.

There are currently three Old Order River Brethren groups: the "horse and buggy group," the "Meyers' group," and the "Keller/Musser/Strickler group."⁵ The last of these came about as the result of

mergers in 1969 and 1977.⁵ Except for the horse-and-buggy group's orthodox position on transportation, the differences between the three present-day Old Order River Brethren groups are slight.

Old Order River Brethren services are usually held in barns and begin about 9:00 a.m. on Sunday morning. The barn will have been cleaned and swept, old carpets laid on the floor, and chairs arranged for the occasion. The men sit on one side, the women on the other. Ministers usually preach facing the men from behind a table located in the center of the barn. Visitors usually sit in the back rows or in the hay or straw mows.

The first hour of the service, the "experience meeting," opens with some brief preliminaries: a prayer, a hymn opening remarks, and another hymn. These are followed by a series of "experiences"—testimonies of personal religious experience, personal or group needs, or brief expository remarks. Each experience is preceded by one or two stanzas from a hymn chosen by the person who is about to speak. There is no pre-planned order of experiences. Any member, except the very young, may participate by simply calling out the hymn number of his/her choice. Speaking from his seat, a song-leader—or "foresinger"—immediately repeats the hymn number, reads the first two lines of the hymn, and then "raises the tune." Certain members, almost always men, are known for their musical skill and consistently assume the role of foresinger. The foresinger is usually a congregational member; thus, he sits in the congregation and not at the preacher's table. However, some ministers, because of their musical skill, also serve as the foresingers. There are no musical instruments, no pitch

pipes, and no tuning forks. The congregation depends entirely on the skill of the foresinger for setting the correct pitch and starting the correct tune. All Old Order River Brethren singing is unaccompanied, consistent with their belief that musical instruments of any kind are inappropriate for public worship.

The Old Order River Brethren sing from small English hymnals which contains words only. The first hymnal definitely known to have been used by a River Brethren group was *Geistlichen Liedern/Spiritual Hymns*, printed by the Brethren in Christ in 1874.⁶ This hymnal included both German and English sections, and along with its later editions, became the standard hymnal not only for Brethren in Christ, but for the Old Order River Brethren and United Zion as well. When the Brethren in Christ added notation to their new hymnal in 1906, the Old Order River Brethren bought the old printing plates and continued to reprint the English portion of *Geistlichen Liedern/Spiritual Hymns* with their own title page. The 1971 reprint, which includes appendices of translated German hymns, is currently used by the Meyer's and horse-and-buggy groups.⁷

Early River Brethren undoubtedly sang and preached entirely in German. Although the Old Order River Brethren continued to preach in German well into the 20th century, German was already giving way by the late 19th century. In 1926, the Musser group published a hymnal which included English translations of many of the favorite German hymns from *Geistlichen Liedern*. The preface of this "Musser Hymnal" clearly indicates the declining role of German, and the compilers' wish to preserve the German hymns and



Old Order River Brethren in Barn

Festival Quarterly

unes of their past.

While the time has come that a great many people cannot read or even understand the German language; and as there are so many German hymns that are so very impressive, . . . There are therefore a number of (German hymns) translated in the English, together with others added for the Brotherhood. The German translation is with the corresponding melody, or tune, to which both the original and translation may be sung.⁸

The fact that the translations retained the original meter was of utmost importance for the perpetuation of Old Order River Brethren versions of old German tunes.

The third, and most recent, Old Order River Brethren hymnal was compiled and printed by the Keller/Musser/Strickler group in 1980.⁹ This revised edition of *Spiritual Hymns* includes materials from the "Musser

hymnal," the 19th-century reprints, and new hymns as well. Although the Keller/Musser/Strickler group had hoped for wider usage of their revised edition, this did not happen, and they are presently the only group using it on a regular basis.

Old Order River Brethren hymnbooks contain no musical notation, nor hymn tune names. Through oral transmission, the group has maintained a repertory of nearly 50 hymn tunes, approximately one tune for each textual meter represented in their hymnbooks.¹⁰ Some hymns show only the meter of the text above the hymn, while others carry a "melody number" instead of a meter. The connection between hymn tune and meter or melody number is so strong that it is common practice among the River Brethren to refer to a particular tune by its meter or melody number rather than by its tune name. Melody numbers in Old Order River Brethren hymnals correspond to

those in the Brethren in Christ hymnal, *Geistlichen Liedern*, and represent old German hymn tunes that were brought to central Pennsylvania by German immigrants. Of their 50 hymn tunes, about half are versions of older German tunes; the rest are versions of American folk and gospel hymn tunes.¹¹

The sound of Old Order River Brethren singing is nothing short of amazing. All their singing is unaccompanied, in parts, and very slow (approximate 30 M.M.). The length of each beat varies slightly from one syllable to the next, and the combination of very slow tempos and varied beat-lengths tends to obscure one's sense of musical meter. Most members sing without vibrato in clear, somewhat nasal voices. Attacks to beats often begin with a swooping pitch from below (J) and when notes are held over to the next beat, the effect is that of a pitch bend. (N) Their choice of vocal quality and use of swooping attacks are conscious musical preferences. One foresinger, for example, told me that he preferred "to sing without beats" (vibrato) in his voice because it "sounded better that way." Mild heterophony results from the fact that not everyone sings the details of ornamentation in exactly the same way.

One of the most outstanding features of their singing is their use of "slurs." Slurs can be illustrated best by a closer look at one of their hymn tunes. "Melody 67" is the Old Order River Brethren version of a well-known German hymn tune which appears in many hymnals bearing the tune name LUTHER or LUTHER'S HYMN. This tune first appeared in Klug's *Geistliche Lieder* (Wittenberg, 1535) and is traditionally associated with the German text, "Es ist

gewisslich an der Zeit," written by Bartholomew Ringwaldt (1522 ca.1600).¹² As Example 1 illustrates, slurs are short musical figures that extend the pillar pitches of the original hymn tune. The most common slurs are shown in example 2 (page 112). The placement of slurs is not haphazard. Members generally sing the same slurs at the same spots in the hymn, and separate renditions of a hymn show remarkable consistency. Swooping attacks and pitch bends combine with slurs to give the tunes the momentum necessary to keep the slow tempo from stagnating.

The Old Order River Brethren are aware of the existence of the earlier simpler versions of their tunes, but it is important to note that the members do not perceive the slurs as mere ornamentations of the melody, but as integral parts of their tunes. Except for a few members who have researched Old Order River Brethren tunes, it is unlikely that many members could sing what scholars might call the "original tunes." It would be a disservice to the Old Order River Brethren to think of their versions merely as alterations of earlier forms. Though it is certainly true that the older tunes are their ancestors, Old Order River Brethren tunes are several generations removed from the older tunes and have a beauty and an integrity all their own.

Even though they have no musical notation in their hymnals, the Old Order River Brethren sing most hymns in harmony. They harmonized most of their tunes in four-part harmony, using I-IV-V combinations, to which they add occasional ii and vi chords. Since many of the men sing melody, and some women sing high tenor parts, the result is often four-part harmony in six voices. Older members say that the addition of har-

Example 1. Comparison of Old Order River Brethren Melody 67 with *Luther*¹³

$\text{J.} = 30$

The life of Je - sus is a light
And if we will not fol - low Him

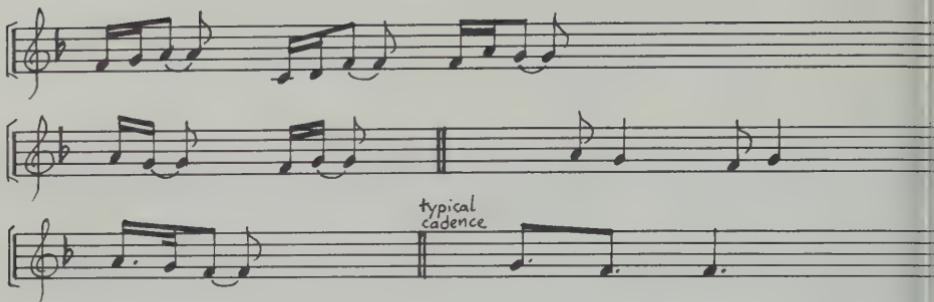
and we'll will be in on - ward guid - ing.
be in sin a - bid - ing.

The sin - ful soul must suf - fer loss

be ~ cause it will not bear the cross,

Nor yield to self de - ni - al.

Example 2. Common "Slurs"



Legend:

- =pitch bend
- =swooping attack
- =(not all members sang this note)
- =(some members breathed; others did not)
- =all members took a breath

mony is a 20th-century phenomenon, but we do not know exactly when or how harmony came to be a part of Old Order River Brethren style. Some older members learned to read notation and sing harmony in singing schools, and may have subsequently introduced harmony into services. Other members, however, have been singing in harmony for some time and apparently had no singing school experience and little contact with part-singing in other denominations. Younger members have learned to read notation in school and at periodic Sunday evening hymn sings where they often sing from the 1935 Brethren in Christ Hymnal, *Spiritual Hymns*. The Old Order River Brethren combination of slowly-changing harmonies, slurred melodies, slow tempo, and mild heterophony, creates an extremely rich musical style (See example 3 on pages 114-115).

To many outsiders, the sound of Old Order River Brethren singing may seem labored and inexact. The

Old Order River Brethren consider it "pensive and moving." They find beauty in slurs and the slowly-changing harmonies, and they believe the slow tempo gives them better opportunity to focus on the meaning of each phrase. Old Order River Brethren singing is not only a model of heartfelt worship, but carrier of their faith and their tradition. The preface of *Spiritual Hymns*, 1980, sums up Old Order River Brethren thoughts concerning the singing of hymns.

The praise of God in psalms, hymns, and spiritual songs has always been and will continue to be an important part of Christian worship. The place of the book of hymns in the Church should be second only to that of the Bible . . . It is hoped that this collection will be used not only for singing, but also for family and private reading, meditation, and memorization. Through verse, many of the deep needs, struggles, joys, and contents of the soul can be expressed, sinners can be convicted, and

Christians can be inspired to a fuller, holier life. The Lord delights

Notes

The Old Order River Brethren were most helpful to me and eager to talk about their music. Two brethren, Myron Dietz and John Strickler, who were especially helpful in my fieldwork deserve special mention and thanks. Brother Dietz has studied Old Order River Brethren history for many years and teaches at Lancaster Mennonite High School in Lancaster, PA. Brother Strickler is one of the leading Old Order River Brethren musicians, and has long had an interest in the historical and musical development of the group. "Dunker" groups are those stemming from the movement started by Alexander Mack (1679-1735). The largest and most prominent of the present-day groups is the denomination now known as the Church of the Brethren.

Carlton Wittlinger, *Quest for Piety and Obedience* (Nappanee, IN: Evangel Press, 1978), pp nineteen-34. Other important sources on River Brethren groups are Laban Brechbill, *History of the Old Order River Brethren*, edited by Myron Dietz (Lancaster, PA: Published privately by Brechbill and Strickler, 1972); and United Zion Historical Committee, *A History of the United Zion Church, 1953-1980* (n.p.: General Conference of the United Zion Church, 1981). *Brethren in Christ History and Life*, a quarterly published by the Brethren in Christ Historical Society, also contains many articles relating to the history and life of River Brethren groups.

Wittlinger, *Quest*, pp. 15-34.

Myron Dietz, "The Old Order River Brethren," *Brethren in Christ History and Life* 6-1 (June 1983): 4-35. Dietz, who is himself a member of the Old Order River Brethren, outlines the complicated history of Old Order River Brethren divisions and mergers in this article, and describes his own experiences growing up among the Old Order River Brethren.

Eine Sammlung von Geistlichen Liedern besonders bestimmt für den Gebrauch der Bruder in Christo, bekannt als Riber=Bruder," (Lancaster, PA: [Brethren in Christ], 1874); and *A Collection of Spiritual Hymns. Especially Designed For the Use of the Brethren in Christ. Known as "River Brethren."* (Lancaster: Inquirer Printing and Publishing Co., 1874). The German and English parts of the 1874 hymnal, were often bound together into one hymnal. And although they bear similar title pages, their hymns are completely different. For a full account of the history and development of River Brethren hymnody, see Royce Salzman, "A Study of the Function of Music Among the Brethren in Christ," D.M.A. thesis, University of Southern California, (Ann Arbor: University Microfilms, 1964).

to hear melody in the heart of a thankful Christian.¹⁴

7. *A Collection of Spiritual Hymns, Adapted to the Various Kinds of Christian Worship, and Especially Designed for the Use of the Old Order of River Brethren.* Compiled According to Directions of the General Conference. Fifth Edition—With Appendix III Added. 1971.
8. *A Collection of Spiritual Hymns of Various Kinds. Composed, Translated and Set Together For the Brotherhood.* (Published by the Musser faction of the Old Order River Brethren), 1926, p. 3.
9. *A Collection of Spiritual Hymns Adapted to the Various Kinds of Christian Worship And Especially Collected for the Use of The Old Order River Brethren.* Revised Edition. Lancaster, PA: Old Order River Brethren (Keller/Musser/Strickler faction), 1980.
10. A tape of 49 Old Order River Brethren hymn tunes, recorded by the author, is available to scholars at the Brethren in Christ Archives. Cassette copies of excerpts from this tape are available from the archives for a small charge. (Write to: E. Morris Sider, Brethren in Christ Archives, Grantham, PA 17027). The earlier significant effort to record Old Order River Brethren tunes was made in 1939 by Laban Brechbill. Brechbill transcribed Old Order River Brethren tunes in a manuscript titled "Metrical Melodies of the Old Order River Brethren." This manuscript includes some tunes that are no longer sung by the brotherhood.
11. For a more detailed discussion of Old Order River Brethren tunes, See Dwight Thomas, "Old Order River Brethren Tunes: Reflections of a Brethren in Christ Musical Tradition." in *Brethren in Christ History and Life*, 5-1 (June 1982): 65-95.
12. Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia: Fortress Press, 1981), pp. 377-78. The Luther tune printed in Figure 1 is from page 150 of *The Philharmonia*, a 19th-century German oblong tunebook printed by the Mennonite Publishing Company and much used by Anabaptist peoples in the past. Martin D. Wenger, compiler, *The Philharmonia* (Elkhart, IN: Mennonite Publishing Co., Successor to J. F. Funk & Bro., 1875).
13. Accurately transcribing Old Order River Brethren singing was a difficult and frustrating task due to the nature of their singing style and the many subtleties of ornamentation. The rhythms in my transcriptions are only close approximations of Old Order River Brethren rhythms. In practice, members often shorten or lengthen certain pitches according to the location of the pitches in the particular musical phrase. Because the Old Order River Brethren obscure the metric structure by the slowness of their tempos and the

Example 3. Excerpt of MELODY 67 in full harmony

d. = 30

irregularity of beat lengths, I chose to omit meter signatures altogether. Furthermore, although beats are roughly subdivided into thirds (represented in my transcription by dotted quarter

notes subdivided into three eighth notes), there is no sense of a compound meter as the transcription might imply.

14. *Spiritual Hymns*, 1980, "Preface." (Unnumbered pages).

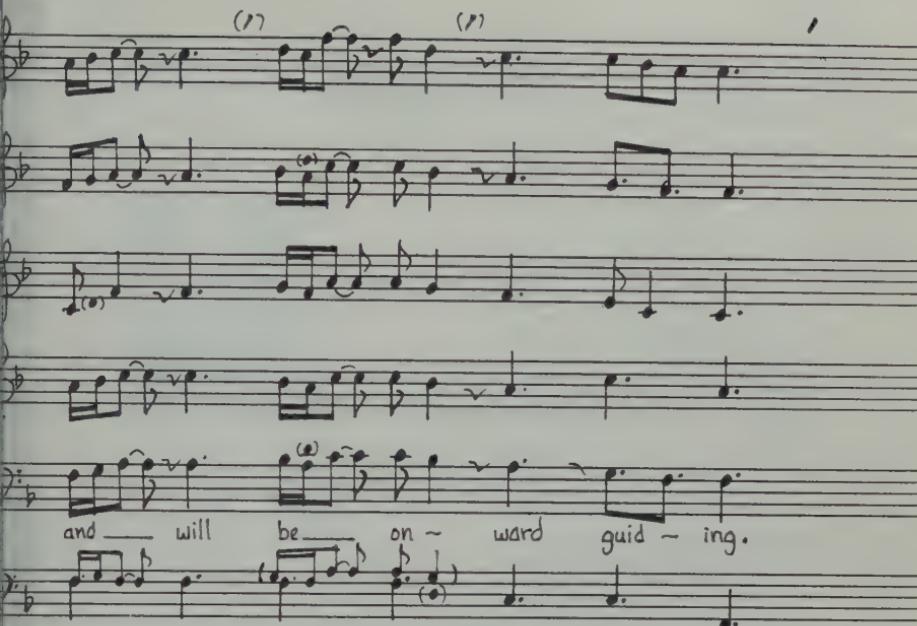
Opinion: Playing Scrabble with Hymns

Robin A. Leaver

(Robin Leaver is Associate Librarian of Lattimer House, Oxford and Editor of *News Of Hymnody*.)

The sexist language in hymnody issue is particularly acute in the churches and seminaries on the other side of the Atlantic, and you simply cannot avoid it. Certainly the worst excesses of masculine vocabulary can be eliminated or reduced with a little bit of effort, but then voices raised advocating wholesale re-writing of traditional hymnody sometimes sound somewhat hysterical, and the fruits of the customary tampering are

often banal and incredibly superficial. For example, Daniel B. Merrick, whom I met in River Forest, supplied me with the following example. At the end of the summer about eight thousand delegates from North America met in San Antonio, Texas, for the General Assembly of the Christian Church (Disciples of Christ). For the worship services during the assembly a special booklet of hymns were prepared—all of them



itably (though mostly *unsuitably*) codified in the interests of avoiding exist language. The most absurd and theological inept change is to be found in the version of Luther's *A mighty fortress*. When the following was spotted.

His craft and power are great
And armed with cruel hate
On earth is not his equal . . .

The 'unknown tamperer', as Dan Merrick calls him/her/it, oblivious that the 'he' refers to Satan, changed the stanza to read

God's craft and power are great

And armed with cruel hate
On earth is not his equal.

Incredible! Yet there is in black and white in the specially printed booklet! It is not for nothing that Luther's famous hymn goes on to speak about the world being filled with devils threatening to undo us! The sexist language issue is a serious one but many of the protagonists are turning it into a farcical language game. One hopes that in time they will begin to see some of the theological implications of the issue and stop playing Scrabble with the texts of hymns.

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A New Hymn

Personal Faith

Fred Pratt Green

DAFRED
David McCarthy

Je - sus, I know you came To seek and find me;
 What if my for - mer self Should o - ver - take me?
 What if an end to doubt Is still de - nied me?

Yours are the on - ly hands That can un - bind me.
 Or new temp - ta - tions wait To bend and break me?
 In' sa - cra - ment and song You cheer and guide me.

You of - fer me re - lease From sin and sin's in - crease;
 You strength - en me to meet My foes up - on my feet;
 I have a race to run, Each step a vic - tory won;

You bid me go in peace, The past be - hind me.
 And e - ven in de -feat Do not for - sake me.
 Be - liev - ing, I press on, With you be - side me.

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Hymnic News



F. Bland Tucker

Bland Tucker, 1895- 84

Mell Schulz-Widmar

(Mell Schulz-Widmar, a member of our Editorial
sory Board, is Chairman of the committee preparing
music for The Hymnal 1982.)

F. Bland Tucker died peacefully in sleep, minutes into the new year, January 1, 1984. His gifts and skill had rippled with a long, healthy life had made him the dean of American hymn writers. For him hymn writing had begun as a side interest and grown into a passion. He was a priest of the Episcopal Church.

He served on the committee that compiled the Episcopal *Hymnal 1940* and was the only member of that committee still living when the new *Hymnal 1982* was begun. He served faithfully and valuably on this latter committee, seeing the word book to completion and its acceptance by the General Convention of 1982. He was honored by that Convention in a resolution that stated, in part: "his

octogenarian vigor, seasoned humor, and artistic wisdom have been an inspiration to all with whom he has worked. He has been in our midst as a living symbol of the richness of our Anglican heritage and of the high calling to preserve and enhance our praise of God through hymns."

He had six hymns in *The Hymnal 1940*, many of which have been reprinted in hymnals around the world. "Our Father, by Whose Name"—perhaps his greatest hymn—was written for that hymnal along with "Father, We Thank Thee Who Hast Planted" and "All Praise To Thee, for Thou, O King Divine." *The Hymnal 1982* will introduce again as many new hymns by Dr. Tucker, plus a few revisions of earlier works and occasional separate stanzas. In addition to contributing many hymns bearing his name, Dr. Tucker had a great deal of influence on the selection and form of other hymns in *The Hymnal 1982*.

Francis Bland Tucker was born into an illustrious family, the last of 13 children, on January 6, 1895. He was educated at the University of Virginia and the Virginia Theological Seminary, and served as an operating room assistant at Verdun in World War I. He was ordained priest in 1920.

He was a noble, compassionate gentleman, devoted to his wife, Polly, his extended family, and his ministry. He considered himself to be in many ways an heir of John Wesley who had preceded him by 210 years as rector of Christ Church, Savannah. Like Wesley, he came to realize that the whole world was his parish and that

hymn writing was part of his ministry. Though Bland Tucker will be remembered internationally as a hymn writer, he will also be remembered locally as a challenging and loving pastor and an ardent supporter of civil rights.

Upon his retirement from Christ Church, the parish gave him his rectory "for life"; he loved to tease that they'd never anticipated that he'd last so long! In this gracious house, built in 1853 and in the middle of Savannah's Historic District, he hosted with great aplomb the final meeting of the text committee of *The Hymnal 1982*.

Dr. Tucker's burial took place on January 4, 1984, after a Eucharist in Christ Church for which the Bishop of Georgia was celebrant. The following hymns were sung; between lessons; "O God, Our Help in Ages Past" to ST. ANNE and "The Lord My God My Shepherd Is" to CRIMOND; offertory: "Father, We Thank Thee Who Hast Planted" to RENDEZ A DIEU; at communion: "Humbly I Adore Thee" to ADORO DEVOTE, "Our

Father by Whose Name" to RHOSYMEDRE, and "Deck Thyself, My Lord, with Gladness" to SCHMUECKEDICH; and at the conclusion: "Crown Him With Many Crowns" to DIADEMATA and "Jesus Shall Reign" to DUKE STREET.

When asked his favorite hymns, he usually named "O God, Our Help in Ages Past" and "Jesus Shall Reign," both by Isaac Watts. The strength and sturdiness of these texts—qualities Dr. Tucker admired in hymns—are clearly to be seen in his own writing. Of his own hymns he liked most the relatively unknown "O Christ, Our Savior, Who Must Reign." He also had a special affection for the "The Lord My God My Shepherd Is" which he wrote 30 years ago in the midst of what had been diagnosed as a terminal illness. He was a devotee of Christopher Smart and he lobbied mightily to get the following lines into *The Hymnal 1982*. He quoted them last of them frequently; they do, in fact, represent a remarkable distillation of the faith that must have been behind the way he lived his life.

Hearken to the anthem glorious
of the martyrs robed in white;
they, like Christ, in death victorious
dwell forever in the light.

Living, they proclaimed salvation,
heaven-endowed with grace and power;
and they died in imitation
of their Savior's final hour.

Christ, for cruel traitors pleading,
triumphed in his parting breath
o'er all miracles preceding
his inestimable death.

Take from him what ye will give him,
of his fullness grace for grace;
Strive to think him, speak him, live him,
till you find him face to face.

—Christopher Smart

Oreans Launch a New Hymnal

ugh T. McElrath

ugh T. McElrath is a member of the church music faculty of the Southern Baptist Theological Seminary, Louisville, Kentucky.

Sunday, November 20, 1983, marked the publication in Korea of a long-awaited new hymnal designed to replace the three hymnals currently used there. *The Korean Hymnal* is the result of the hard work of the Korean Hymnal Society (KHS) and editorial committee representing Christian denominations.

Korean Holiness Church pastor, Rev. Sung Ho Kim, who is secretary-general of the KHS, is hopeful that this new hymnbook will be popularly received by the churches. He and the committee are confident that a wide acceptance of the hymnal among the various denominations represented will enable worshippers moving from one church to another to sing a common repertoire of hymns without being irritated or embarrassed by the discrepancies that presently exist in the texts of the various hymnals.

Three encouraging facts would tend to support the KHS's optimism: (1) the wide ecumenical representation of the book's sponsors; (2) the inclusion of the texts and tunes of more than 20 Korean hymnists; and (3) the phenomenal initial sale of the hymnal which had reached over 100,000 copies in the fortnight after its initial use in the churches on Sunday, January 1, 1984!

N.B. The writer had the privilege of two occasions in Seoul during January 1984 to meet with Rev. Kim and several other members of the hymnal committee together with a few of the more prominent church

music composers of Korea. Interest in hymnic matters is great among these church music leaders, some of whom are members of HSA. They expressed a strong desire for closer contact with our society as well as with IAH.

New Year's Day Harmonia Sacra Singing Held

Conway A. Bolt, Jr.

(Mr. Bolt, a harmonia Sacra enthusiast, is an engineer for Westinghouse in Baltimore, Maryland.)

The 82nd annual *Harmonia Sacra* singing in Weaver's Mennonite Church, Harrisonburg, Virginia, was held on Sunday evening, January 1, 1984. This traditional New Year's Day event began as an all day singing in 1903. Despite icy weather, a group of approximately 200 attended to sing more than 30 of the "old songs" ranging from AMBOY to ZION'S PILGRIM.

The singing uses the shape-note tunebook compiled by Joseph Funk in the Shenandoah Valley region near Harrisonburg and first published with the title *A Compilation of Genuine Church Music* in 1832. In later editions, the title was changed to *The Harmonia Sacra* and finally to its present title *The New Harmonia Sacra*. During its active lifetime of more than a century and a half now, this tunebook has gone through a total of 24 editions.

Technically, *The Harmonia Sacra* began life as a singing school tunebook rather than as a church hymnal. However, the tradition of holding annual *Harmonia Sacra* singings in churches—primarily Mennonite—in the Shenandoah Valley area is a long established one. Although the Weaver's Church New

Year's Day singing is the oldest and possibly the best attended of these events (which could, in part, be the result of applying a great deal of foresight in selecting an anniversary date which is easily remembered), several others are held during the year, and each one has a distinctive personality.

At all these singings, the powerful texts and the energetic horizontal harmonies of the hymns and anthems of *The Harmonia Sacra* complement each other in a superb manner.

A list of the annual *Harmonia Sacra* singings currently held in the Shenandoah Valley is included for reference.

January first (Evening)
WEAVER'S MENNONITE
CHURCH
2 mi. W of Harrisonburg on Hwy.
33
(703) 434-7758

Easter Sunday Evening
HARRISONBURG MENNONITE
CHURCH
1552 South High Street,
Harrisonburg
(703) 434-4463

First Sunday Evening in May
TRISSEL'S MENNONITE
CHURCH
2½ mi. SW of Broadway, VA

Second Sunday Evening in June
DAYTON MENNONITE
CHURCH
Hwy. 42 S of Dayton, VA

First Sunday in August, all day
"OLD HAMBURG CHURCH"
(Mauck's Meeting House)
2 mi. W of Luray, VA just off Hwy.
211

First Sunday in September, all day
BETHEL MENNONITE CHURCH
Brock's Gap, NW of Broadway, VA

Third Sunday Evening in
September
RAWLEY SPRINGS MENNONITE
CHURCH
9 mi. W of Harrisonburg on Hwy.
33

(Note: Evening singings begin at 7:00 or 7:30. All day singings generally begin at 10 a.m. and close at 3 p.m.)

Those planning to attend can verify dates or obtain further information by calling the churches where office numbers are listed above, or H. L. Brunk at (703) 434-4673.

One Last Note on *The Day After*

Did you catch that tune? Many who watched ABC's movie *The Day After* did. An attempt at depicting the horrors of nuclear war, the television drama opened and closed to the strains of an old church favorite—"How Firm A Foundation." When film director Nicholas Meyers discovered that Virgil Thomson's musical score "The River" described Kansas—where the story in *The Day After* took place—he decided to use the music. But Meyers insists he didn't know that the melody he used at the beginning and at the end of the film was the music of a hymn, with words significant to the story.

When through fiery trials thy pathway shall lie,

My grace, all sufficient, shall be thy supply;

*The flame shall not hurt thee; I only design
Thy dross to consume, and thy gold refine.*

The film began with a sweeping view of Kansas farmland, as the music to "How Firm a Foundation" invited the viewer to sit back and watch. When the drama ended, the screen went black and a voice echoed

Is anybody there? Anybody at all?"
ut as the voice died out, the music
as heard again, this time resound-
ng with strength. For those familiar
with the words of the hymn, there
as still hope, if not in man then in
God.

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ermission.

Hymn Copyright Owners Sought

The committee for the Reformed
church hymnal, *Rejoice in the Lord*,
edited by the late Erik Routley, is
seeking to locate Ann B. Snow and
Anna Marie Sywulka to obtain
copyright permissions for hymns to
be included in the new hymnal.
Information should be sent to
Reformed Church in America, atten-
tion: Rev. Everett L. Zabriskie III, 475
iverside Dr., New York, NY 10015.

Hope Plans Hymns '84

Hope Publishing Company of
Carol Stream (Chicago), Illinois has
nnounced plans for Hymns '84, a
symposium of hymns and hymn-
writing among evangelicals. The
dates are July 25 and 26, immediately
ollowing the Hymn Society's
National Convocation at nearby
Elmhurst College.

The program of Hymns '84 will
bring together hymn writers, editors,
theologians, publishers, hymn-
ologists, ministers, musicians, and
editors with the purpose of examining
language in hymns and focus on
present day hymn singing literature
and practices. The symposium will
also see a common understanding
concerning worship and music
among evangelicals for the coming

decade.

The three main leaders of Hymns
'84 are Anglican Bishop Timothy
Dudley-Smith of Norwich, England; Dr. Donald P. Hustad of the Southern
Baptist Theological Seminary, Louisville, Kentucky; and Dr. Lloyd
John Ogilvie, Senior Pastor of the First
Presbyterian Church, Hollywood, California. A number of evangelical
leaders concerned with hymnody from various denominations
will be participating in panel discussions.

Hymns '84 is open to the public.
Since space is limited, advance reservations are required. For costs and
further details, contact the Rev. Jack
Schrader, Hope Publishing Company, Carol Stream, IL 60188.

Benson Classic to Be Reprinted

Bea Friedland, Executive Editor of
Da Capo Press, has indicated the
firm's decision to reprint Louis F.
Benson's *The English Hymn* (1915). Although reprinted by John Knox
Press in 1962, it has been out of print
for a number of years. Because of the
expense of reproducing this 600-page
volume at 1985 paper and manufacturing
costs, it will likely be priced as
high as \$55 to \$60. For further information,
write Da Capo Press, 233
Spring St., New York, NY 10013.

* * *

Hymn Heritage Tour

A few places are still available for
persons to participate in the HSA's
Hymn Heritage Tour of Great Britain,
August 7-24, 1984. Contact Sue
Mitchell Wallace, phone 205-979-
0327.

Reviews

Ronald A. Nelson Choral Music and Studies Based on Hymns 122

Don E. Saliers Swayed Pines Song Book by Henry Bryan Hays 125

Choral Music and Studies Based on Hymns

(The anthems and studies reviewed here are suitable for use with children's or high school youth choirs as well as adult choirs. Ed.)

Reviewed by Ronald A. Nelson, Director of Music, Westwood Lutheran Church, Minneapolis, Minnesota.

Edited by Barbara A. Dobesh, Organist and Director of Music, First Congregational United Church of Christ, Billings, Montana.

Come and Let Us Drink of That New River, by Raymond H. Haan, Unison and two-part, Organ, optional handbells, A.M.S.I., 455, 1983, 70¢.

John M. Neale's translation of an Easter text by St. John Damascene, this piece will work best either in unison or with two treble voices. Although it is suggested that, if sung by a mixed choir, Voice II be sung by tenors and basses, that arrangement will not go as well with the accompaniment as two treble voices. One might have wished a slightly higher key, especially for use with children. The top note is only third space c#, rising from the octave below in many phrases—not particularly conducive to best tone or a beautiful climax in children's voices. If used with children, try transposing up a step or

a third. The second stanza, unison, has a simple, optional handbell descant.

Two Carols; Angels We Have Heard On High; Dong Dong! Merrily On High (Traditional French), arr. by John Ferguson, SATB with optional handbells. Augsburg, 11-2080, 1983, 65¢.

These well-written harmonizations are effective with or without the suggested bell parts. The first carol has a three-part treble harmonization for the stanzas, with SATB for the refrain. It could well be used to introduce this familiar hymn in a service. For the second carol, the stanzas are in simple unison with the four parts against the refrain.

The King Shall Come, by Robert Leaf, SATB, Keyboard. A.M.S.I., 437, 1983, 80¢.

In another fine setting for the small choir, Leaf puts the familiar John Brownlie text "The King Shall Come When Morning Dawns" to an original tune and setting. In addition to its usefulness for choir alone, it could well provide alternating stanzas to the congregational hymn version set to CONSOLATION.

Raise and Thanksgiving
BUNESSAN) arr. by Austin C. Lovelace, two-part mixed voices, keyboard. Augsburg 11-2169, 1983, 5¢.

With text by Albert F. Bayly to the tune probably better known as "Morning Has Broken," Lovelace has provided a simple setting for one treble and one male voice, with an original tune for stanza three—thus an ABA form. Especially useful for the small mixed choir, this piece would help familiarize a congregation with the Gaelic tune and a text appropriate for an emphasis on ecology, thanksgiving and stewardship.

Sing, All Ye Bells. Unison/two-part anthems, arr. by Judy Hunnicutt, with handbells (two octaves) or keyboard. Augsburg, 11-2183, 1983 0¢.

Appropriate to the Advent and Christmas seasons, these three pieces—Come Thou Long-Expected Jesus (JEFFERSON), the Ukrainian Bell Carol, and Away in a Manger (Traditional American tune)—also provide simple bell parts for limited handbell choirs. Charles Wesley's strong text fits the early American hymn tune JEFFERSON very well. The familiar Ukrainian carol should go rather fast to be effective, but the parts are not difficult. Mrs. Hunnicutt's text is

stronger than the original! A flute or other treble instrument is suggested for descants on the first and third pieces.

He's Got the Whole World In His Hands, arr. by Hal H. Hopson, two equal voices, Keyboard. Agape, HH3921, 1983 60¢.

Adding to the traditional Negro Spiritual a tune of his own—at first consecutively, then in counterpoint—Hopson shows his usual craftsmanship with a simple, useful setting which is flexible in its voicing and also has possibilities for solo voices.

Jesus, Shepherd of Our Souls, by Sam Batt Owens, Unison, Organ. G.I.A., G-2669, 1983, 60¢.

A thoughtful text by Fred Kaan has inspired this original tune and setting. Its mention of "computer and machine" may at first seem startling within pastoral music, but there is no doubt that this Shepherd is working in the 20th century! A solo line in the organ accompaniment introduces and often complements the unison voices.

Take My Life and Let It Be, by Sam Batt Owen, SA, Organ. Choristers Guild, A-268, 1982, 65¢.

Owens has set the Havergal text to a lovely, flowing tune of his own. Only four of the stanzas are used (silver and gold are omitted), with the first repeated as conclusion. Much of the choir part is unison; less than half in two-part harmony.

Make me a Christian, Lord, arr. by Jody W. Lindh, Unison/two-part, Flute and Organ. Choristers Guild A-224, 1980, 55¢.

With his always dependable craftsmanship, Lindh has given us an original text to a Chinese folk melody. The tune is characteristically pen-

tatonic and is finally set in two-part canon.

Easter Gloria, by Austin C. Lovelace, Unison with Descant, Keyboard. Choristers Guild CGA-229, 1984, 75¢.

"Easter flowers are blooming bright; Easter skies pour radiant light," begins the familiar text of Mary Nicholson (1875), set to original music by Lovelace. Each of the first three stanzas ends with a half-cadence, the third being set in the minor mode ("He, then born to grief and pain . . ."). To the fourth is added a simple descant which accents its joyful character.

I Saw Three Ships, arr. by Richard E. Voorhaar, SATB, Keyboard. A.M.S.I. 444, 1983, 80¢.

Voorhaar has maintained traditional text and tune in his lively setting of this carol. A good organist will be needed to navigate the accompaniment! Much of the choir part is in unison; only in the final stanza are four parts used, and then sparingly. The choir could have a good time with this without a great deal of work. The real burden is on that keyboard person!

New Hymns for Children: Seven Winning Hymns, from the composition sponsored jointly by Choristers Guild and the Hymn Society of America. Copyright 1982, Hymn Society of America.

With texts which may be child-like but are never simply childish, these seven hymns may serve as "anthem material" for junior choirs—and also for older groups. The fresh approach of the authors will give much food for discussion as the hymns are learned, and the six which are set to original tunes and/or settings will give a fresh look at a variety of approaches to con-

temporary hymn music. Two of the most intriguing in both text and music are those by E. Clair Sneyd (text) and Roland A. H. Packer (music)—certainly models of economy! So much is said in so few words—and notes!

Hymn Study Series (H Series) Choristers Guild 25¢ per sheet; complete set \$20.00.

"Designed for use in children's choir workbooks. These will be useful to the director to glean fresh ideas for teaching the hymns. All have the hymn printed with the study, in some cases, melody alone; others, the full hymn."

This quote from the Choristers Guild catalog describes the more than 70 hymn study sheets available from that organization. Most of the hymns represented are of the frequently-used ecumenical type and will be found in most denominational hymnals, but a few newer texts and tunes are included as well, giving a good balance to the whole. For a complete listing of what is available, write for the Choristers Guild catalog: Choristers Guild, 2834 W. Kingsley Rd., Garland, TX 75041. The very best use of these study sheets might be in extending them beyond the children's choir to be shared by the children themselves with the whole congregation. This could be done with a short "temple talk" by an older child within the service when the hymn is used. The use of children in educating their elders is a marvelous way to involve them actively in the worship life of the congregation!

swayed Pines Song Book. By Henry Bryan Hays, O.S.B. Foreward by Edward J. McKenna. Collegeville: The Liturgical Press, 1981. 40 hymns and songs.

The appearance of this collection of hymns and songs is especially welcome to those fortunate few who have sung Fr. Hays' tunes and texts for some years. Now parish church choirs and congregations may take delight and share in the strength and expressive quality of 40 of his best compositions.

Within brief compass we find a rich treasury of texts, ranging from J. M. Neale's translations from the Greek, through George Herbert, various psalm paraphrases and classical hymns, to fresh 20th century texts by Louis Blenkner and five by Fr. Hays. But the tunes are all his own; and what lovely settings these are, each manifesting a particular delight (even surprise) and durability.

Working in a wide variety of meters, Hays combines a distinctive upland Appalachian sound with an accessible 20th-century in his harmonizations, some of which are reminiscent of Perisichetti. He is equally at home writing for unison singing or in well-wrought four parts. In this manner, *Swayed Pines* sounds a distinctively American tradition and sensibility. His Civil War era tune names alone are worth the price; Harper's Ferry, Manassas, Plum Run Bend, Shiloh and Chickahominy, to name a few.

Those who sing these hymns, even for the first time, will respond to the authenticity of their melodic and harmonic features. Having used this book in a variety of workshops and parish settings across a wide ecumenical spectrum, I can report firsthand of the widespread recognition by musicians and ordinary

worshippers alike that "these are truly our songs." Most noteworthy has been the intergenerational range of positive response. Children will love to sing his setting of "Fairest Lord Jesus" (No. 9), "As the Sun With Longer Journey" (No. 1), or any of his five settings of Psalm 23 (Nos. 32-35). At the same time, several of the pieces are well-suited for solo or groups of singers as scriptural responses, canticles or musical offerings. The "Flower of Wisdom" (No. 2), Benedict Lundgren's skillful text based on Sirach, chapter 1, is a very sophisticated form; Hays' ravishingly simple setting of Herbert's "Come, My Way, My Truth, My Life" (No. 5) is another such example.

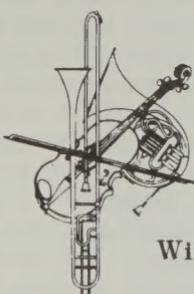
There is a fine amplitude of praise in this volume. One of the most remarkable instances of this is a rock-solid, expansive setting of "We Praise You, God," (No. 39), by Louis Blenkner. Hays has given us in the tune, Montana, what could well become one of the 20th century's best hymnic settings of the *Te Deum*. Included in a vivid alternate harmonization in four parts for stanza four and a soaring soprano descant for stanza five. Another notable collaboration between Blenkner and Hays is "God Unseen is seen in Christ" (No. 15), a well-turned paraphrase of Col. 1:15-20: ". . . First-born son above all creatures. God created all through him, seen and unseen, earth and heaven." Hays' setting of Psalm 148, "The Song of the Trees," (No. 36) features an irresistible refrain almost straight out of the Sacred Harp tradition. One is also surprised by how much of the liturgical cycle is represented in such a small collection as well, and he wisely avoids an already over-populated Christmas hymnic and carol repertoire.

The simplicity of the melodic lines and the characteristically spare and understated open fourths and fifths of Hays' harmonic structures combine with a strong lyricism. These features invite further instrumental elaboration and accompaniment. This is especially true of "Jesus, Thou Joy of Loving Hearts" (No. 17), "God Moves in a Mysterious Way" (No. 14), and the Psalm 23 settings. One can easily add flute, recorder, oboe or guitar to a capella or lightly accompanied singing, often by simply playing a line from the score. This adds to the flexibility and wide range of uses to which this collection may be put.

If you can only purchase one supplement to a hymnal for congregational use, or for the choir (adult and/or youth), the *Swayed Pines Song Book* should be among the top choices. This is a lovingly composed collection destined, in my judgment, to make a lively contribution to congregational song. It represents the convergence of well-wrought texts, musical integrity, and a profound ecumenical sensibility.

Don E. Saliers
Candler School of Theology
Emory University
Atlanta, Georgia

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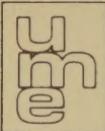
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